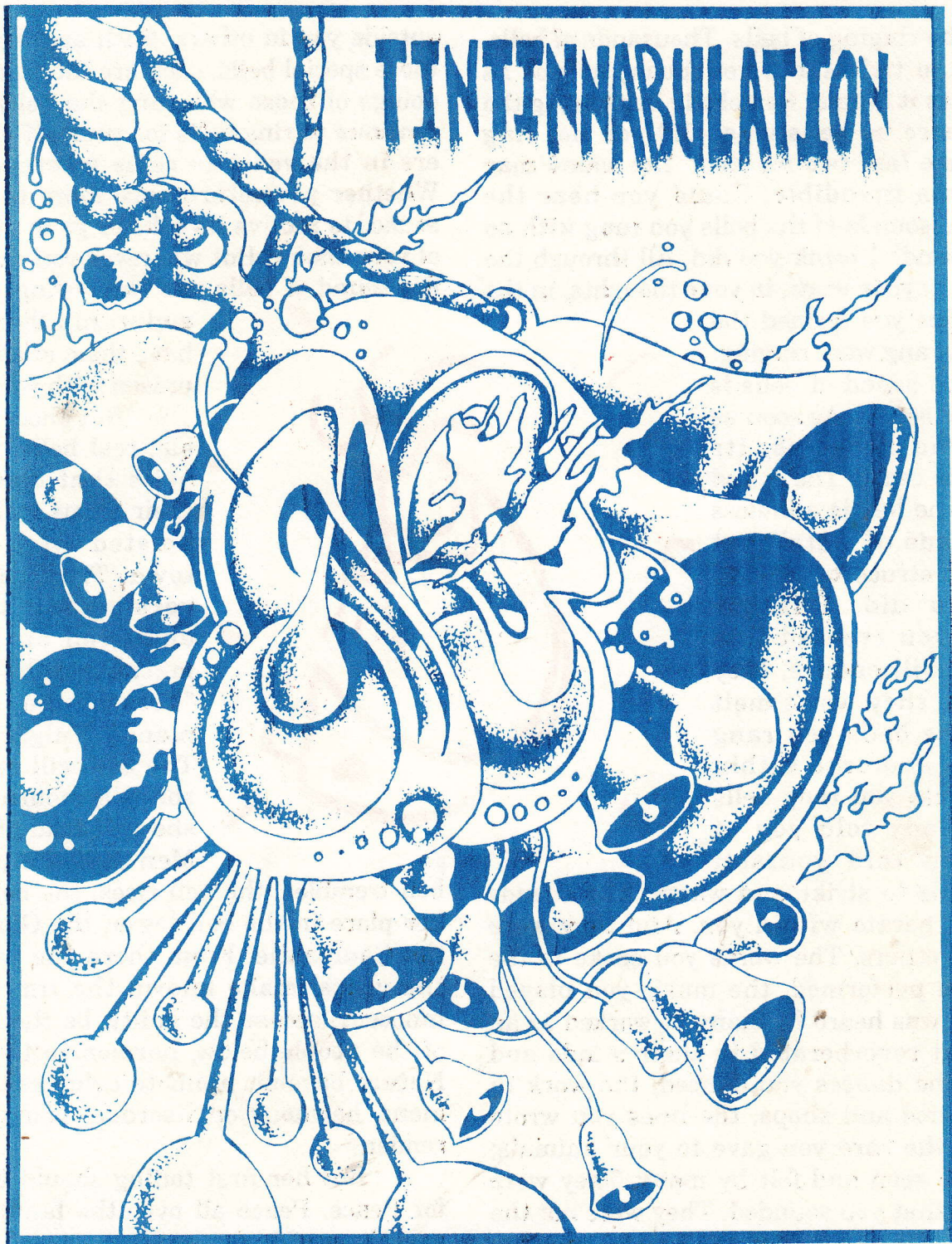


TINTINNABULATION



Tintinnabulation:

By Ernst Bulova

The ringing of bells. Thousands of bells. A strange title for a yearbook, or not as strange as it seems? Somebody has to ring the bells where no bells ring. Did you not ring bells these last two months? The sound may have been inaudible. Could you hear the inaudible sounds of the bells you rang with no bells around? I think you did. All through the summer in your work, in your thoughts, in the friendships you formed the bells you rang were ringing.

The sound of bells is a strange sound. As soon as the sound subsides, its vibrations cease. The sound is gone, the bell is a lifeless thing made of metal that has to be struck to come to life. You did. But the sounds you created this summer will endure, they will rise, they won't melt away. The bells you rang will peal and echo within you because you rang bells that nobody told you to ring. You told yourself which bells to strike and where. The sounds will reverberate within you. And they were heard by others. The words you spoke in the plays you performed, the music you played and sang was heard by many. It worked as an echo, that reverberated in their minds and hearts. The dances you danced, the work in your studios and shops, the lines you wrote and yes, the care you gave to your animals; they were seen and felt by many. They were like bells that you sounded. They were not the sound of bells that ceased to ring and ended to be heard the moment they were not struck. Those were the sounds of an echo that will persist long after you have left Buck's Rock and continue to reverberate within you and

outside you in others. Such are the sounds of those special bells, such are the voices and the doings of those who rang the bells. May you continue to ring bells for yourself and for others in the years to come wherever you go. Whether you return once more to recall the sound, to receive its echo or go to other places of your choice. But wherever you may be, may the sound of bells you ring swing within you and within those who will have them or ring them in unison with you.



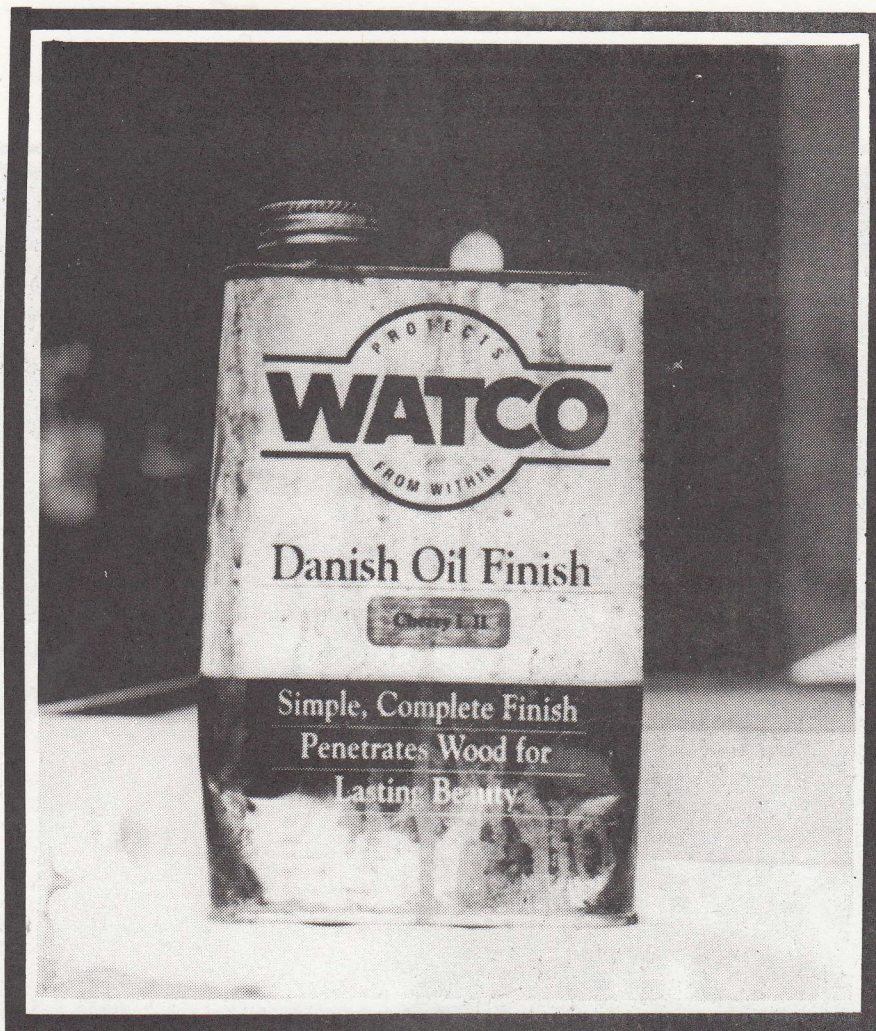
But there are tangible, real bells, too, actual bells that emerge from their forms waiting to be hoisted high above a town. Time passes irreversibly but the words engraved on the bell's metal might endure: "Vivos voco. Mortuos plango. Fulgura frango." The bell will call for life, she will mourn the dead, she will fend off disaster.

Men pull the ropes. The bell trembles, the bell rises, the bell floats to her place in the bell tower, the Glockenturm, the Campanile. From there she will ring in the years, make known the time, free the innocent, accuse the guilty, be the conscience of the people below, harmonize the forces of Nature beyond, promote calmness or excitement, harmony or disorder, struggle or surrender.

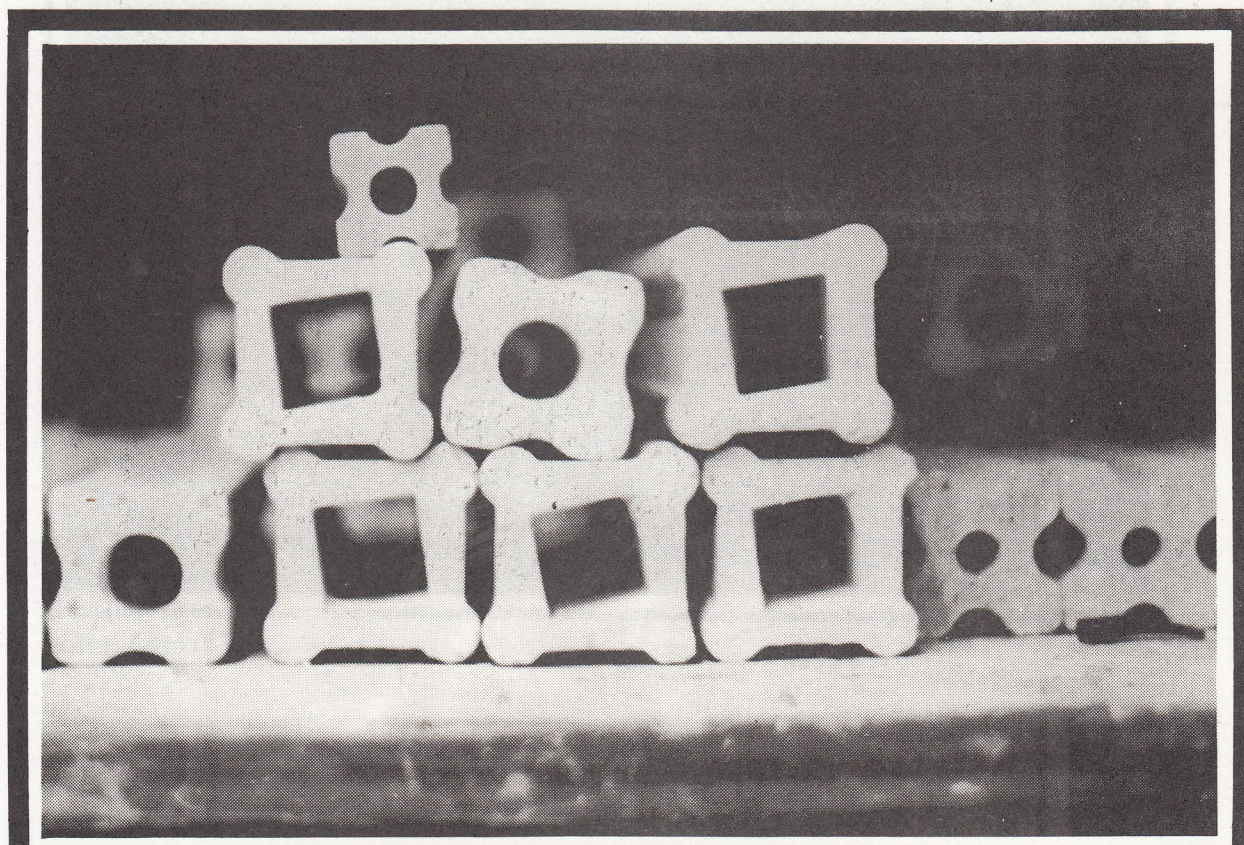
But her first tolling should be her call for Peace. Peace all over the land; Peace all over the world.

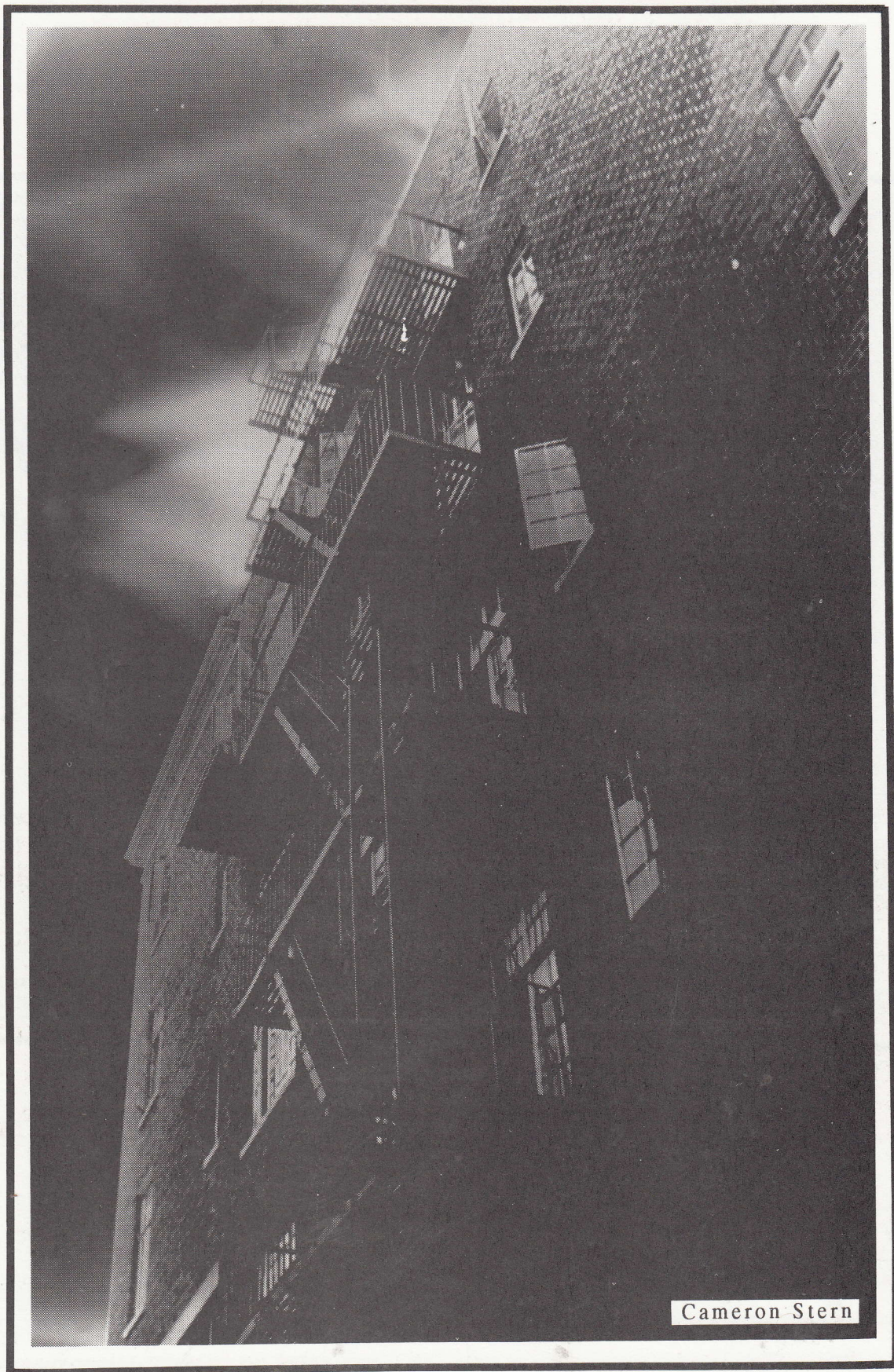


Brett Kizner



Lance Krieger





Cameron Stern



Evan Yurman



Emily Weinstein



Emily Brochin

Visual Arts





"Yes: I am a dreamer. For a dreamer
is one who can find his way by
moonlight, and see the dawn before
the rest of the world."

-Oscar Wilde



Not a Pretty Picture

by Kate Scelsa and Adriane Sandler, with thanks to Aggie Blum

Cast of Characters:

Andrea Star Greitzer—as head of shop, Andrea leads a surreptitious yet eclectic life. No info available.

Aggie Blum—the recovering English major and sassy New York photographer with a knitting fetish.

Richard Chant—once a successful cruise ship photographer, he fled to the States to pursue a life as a chicken-claw-femur-supporting-heart sculptor.

Michele Weisblatt—spending summer after summer as a Buck's Rocker, she finally saw the light and came to photo where her inhuman cravings for pretzels and cream cheese were accepted by all.

Dave Golden—although years of inhaling fixer fumes have reduced his mind to the consistency of Buck's Rock hummus, he has found redemption as a card shark on the photo porch.

Rachel Brown—the laid-back photo CIT with a passion for vanilla yogurt and a nasty habit of exposing film.

Adriane Sandler—a Sugar Land refugee, Adriane leads a double life as both a mild mannered clown and a photo dominatrix in a psychedelic lab coat.

Kate Scelsa—behind baby blue eyes, in giant red galoshes, lurks the woman who schemes to conquer the world armed with only a "They Might Be Giants" CD and a Minolta.

The Time:
Summer, 1996

The Place:

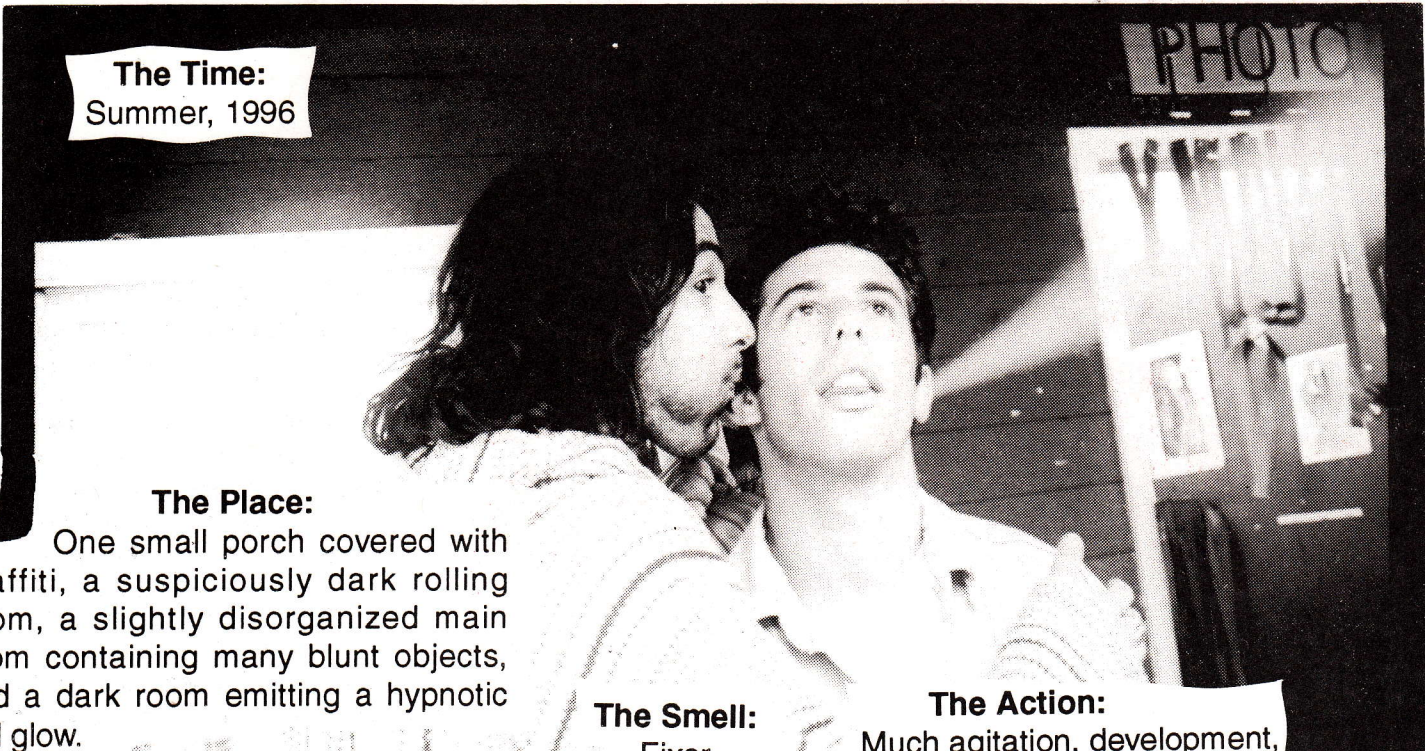
One small porch covered with graffiti, a suspiciously dark rolling room, a slightly disorganized main room containing many blunt objects, and a dark room emitting a hypnotic red glow.

The Smell:

Fixer

The Action:

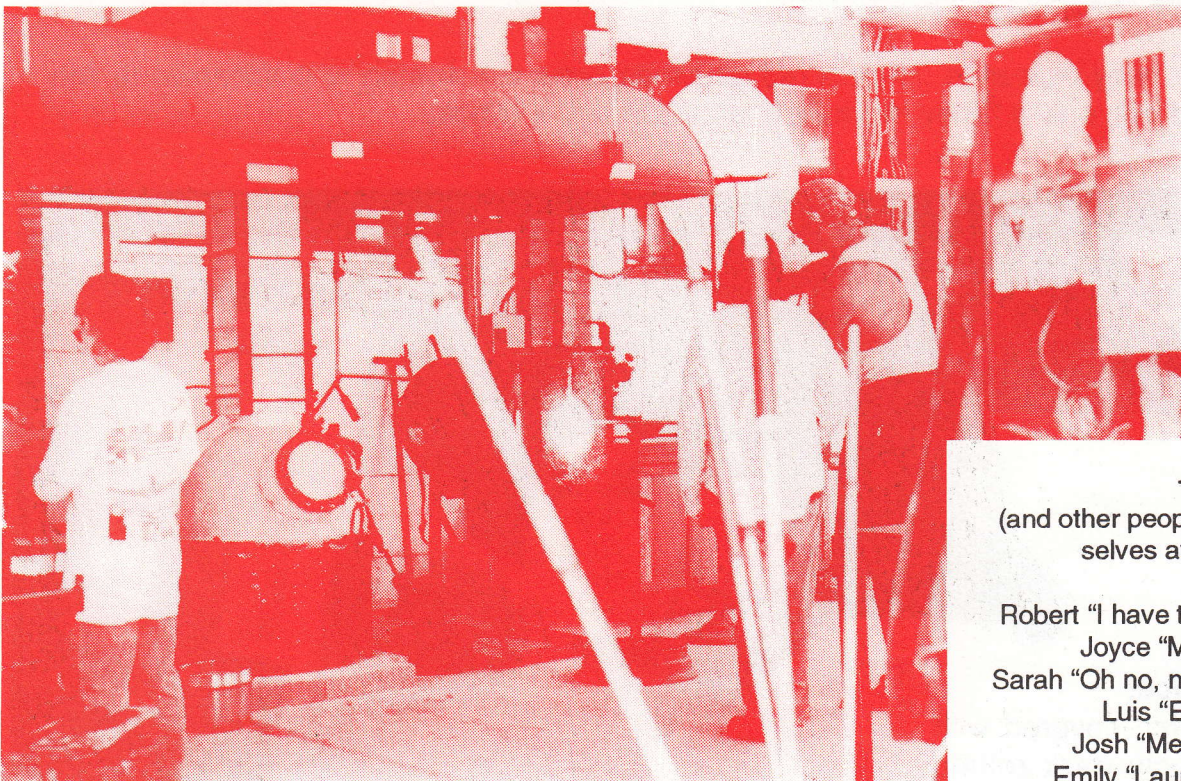
Much agitation, development,



You would enjoy the Glass Shop if...

- 10)...you have a fetish involving the wearing of socks on your arms.
- 9)...you really enjoy waking up at the crack of dawn.
- 8)...the idea of watching Robert, Luis and Emily dance doesn't frighten you.
- 7)...you want the free cleansing sweat that comes with each lesson.
- 6)...you like heat rash.
- 5)...you need an excuse to wear sun glasses.
- 4)...you'd much rather discuss politics, tell bad jokes and bond on the sign up line than staying in your warm, cozy bed.
- 3)...you want to hang out at the hottest place in Buck's Rock.
- 2)...eating sugar-free freeze pops sounds yummy.
- 1)...you'd like someone to paddle your bottom.

by Marisa "Paddle my bottom" Escolar



1996 Staff:

(and other people who couldn't peel themselves away from the shop)

Robert "I have to fix the annealer" Murray
Joyce "Master Caster" Miller
Sarah "Oh no, not the optic mold" Zwerling
Luis "Excellent!" Crespo
Josh "Metal-to-metal" Danzig
Emily "Laurel and Hardy" Prager
Talya "Puntil Queen" Gould
Rich "Swirl it" Scott
Liz "I meant to wake up" Potenza
Matt, Dan and Lance — the "Glassterbaters"

Woodshop Lies

by Gwen Kelly

It is always quiet...

Laura hates being the only female senior counselor in a shop full of Brits...

It is a constant 68° F...

The brown stuff on the floor is really only sawdust...

Snack always lasts ten minutes...

Everyone is really mean...

Darren isn't the master craftsman...

Andy isn't the man...

Chris hates playing guitar...

Kevin always helps get snack...

Elyse isn't the woman...

Kleo has always been here we just never saw her...

Gwen never smells the wood glue...

Life sucks in the woodshop...

Elyse only eats two chocolate chip cookies...

We always clean up 15 minutes before 6...

1996 Staff:

Andy Lees

Darren Harvey

Chris Rush

Laura Donaldson

Kevin Nicks

Elyse Cahill

Gwen Kelly-CIT

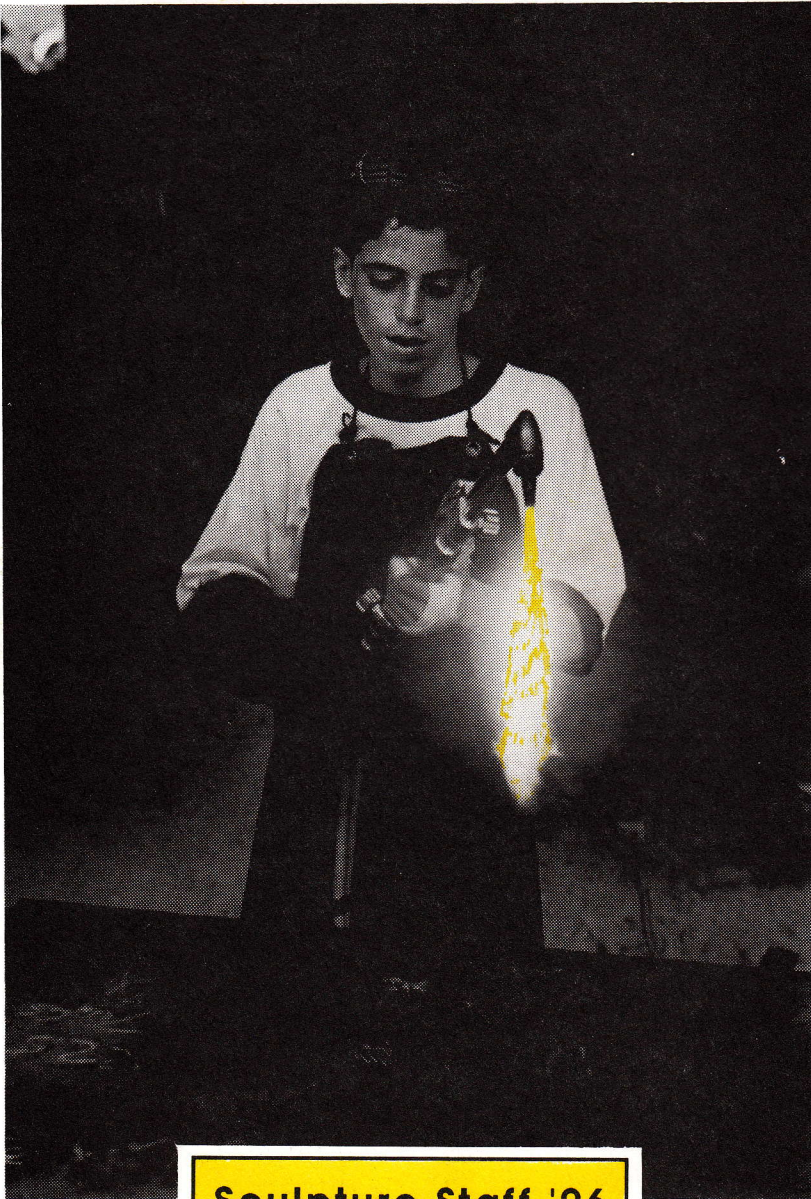
Kleo Justin-CIT



Photo by Jake Lilien

The Three O'clock Lemonade and Cookie Expedition

or The Sculpture Studio's Lost Snacks Process



Sculpture Staff '96

David Judelson
Nancy Tieken
Warren Macmillan
Staci Southwick
Jane Bounds
Robert Randolph
Rebecca Gordon (CIT)

All was going well in Sculpture, until one day when no campers were willing to go to the Dining Hall to pick up the afternoon snack. The counselors, looking for an opportunity to even further extend their breaks, volunteered to go. As a group, they left...but never returned. The campers, hungry, thirsty, and without supervision, valiantly decided to continue their work, bronzing their baby shoes. Some waxed eloquent about their situations while others steeled themselves to complete their projects. One morning, several of the campers suddenly got plastered. The others met to try to save their work given the situation (so they could bring something home) but despite heavier and heavier investing, the wax was lost. Then they all got fired up about it and, to test their latently miraculous mettle, poured out their molten metal. After chilling out, the now self-sufficient camper/sculptors broke out of their molds only to find that their baby shoes had turned into size twelve boots. Alas, they had grown up, but, as they were devastated to learn, they had to be chaste.

Metals

By Alexis Saunders , Erika Graete and Carly Lindauer

Metal in '96 gave us some great kicks.

We thought the camping trip could never get worse, and then we were caught in a microburst! But Stan helped us through it; without him we could not do it.

Karen, Susan, Amy, Leslie, Chris, Jessica, Juliet, Amanda, Margaret and Susan are the people who help us everyday to make sure our projects turn out the right way. The case is filled with rings, necklaces, pins and other things.

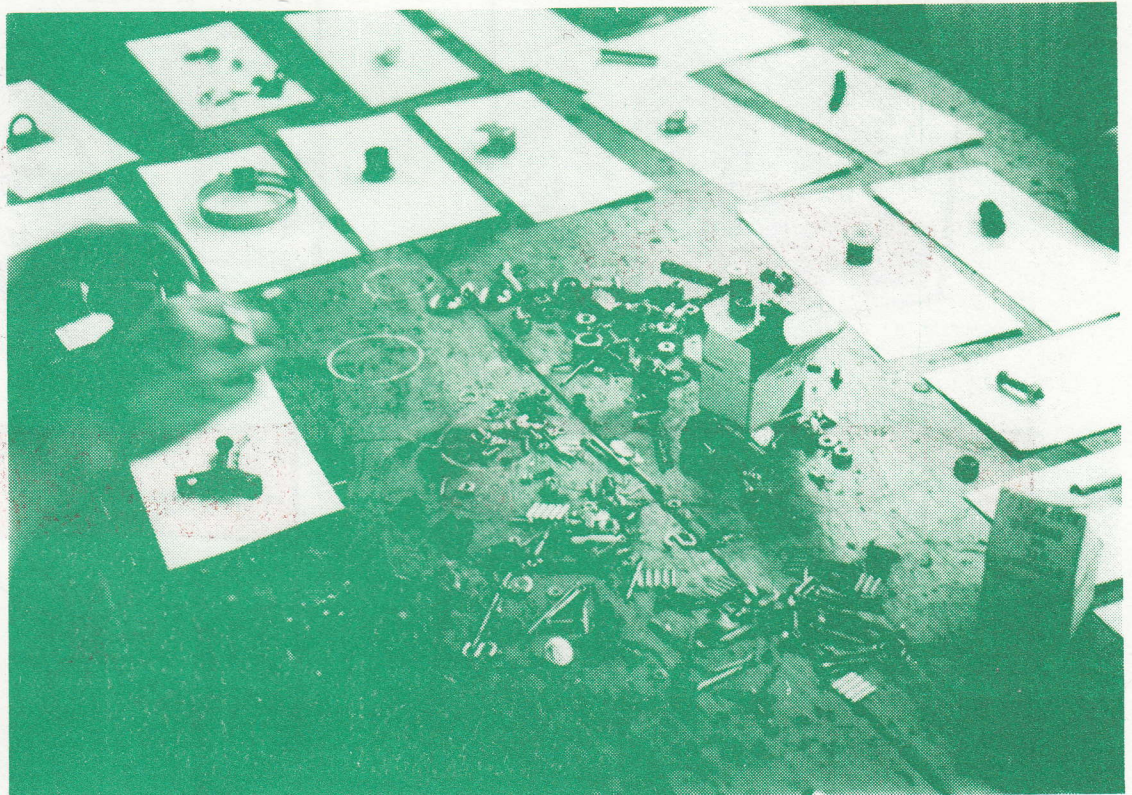
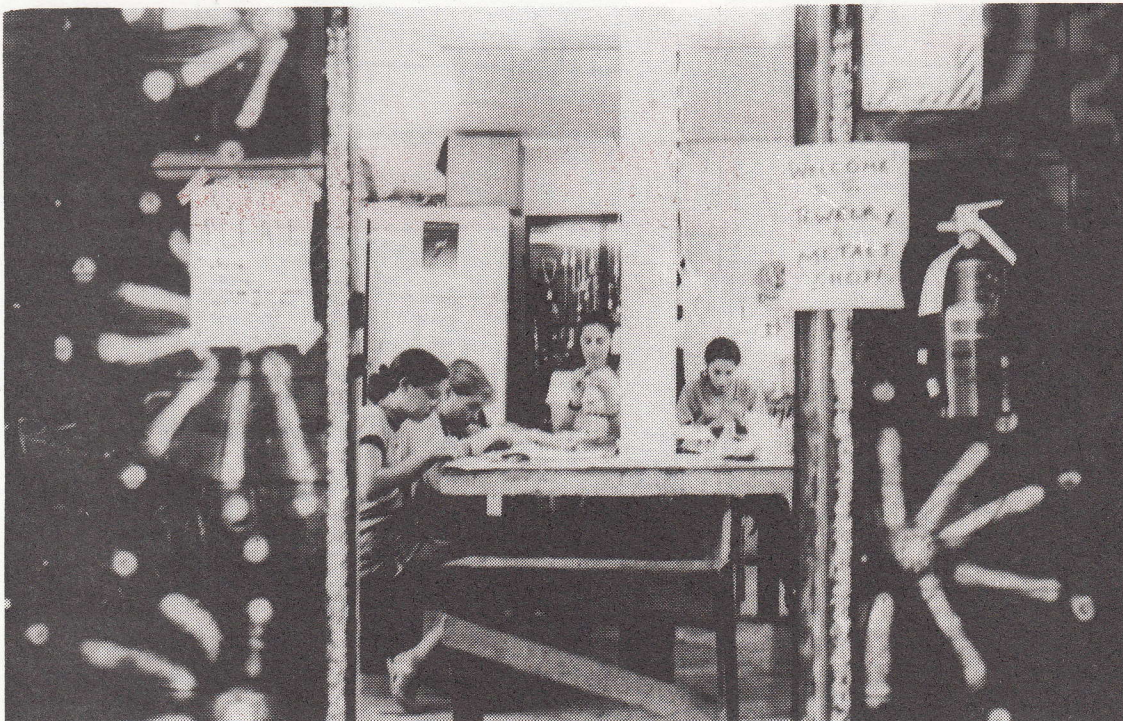


Photo by Emily Brochin



Breaking saw-blades was so annoying that sometimes we gave up sawing.

First you solder and then you pickle.

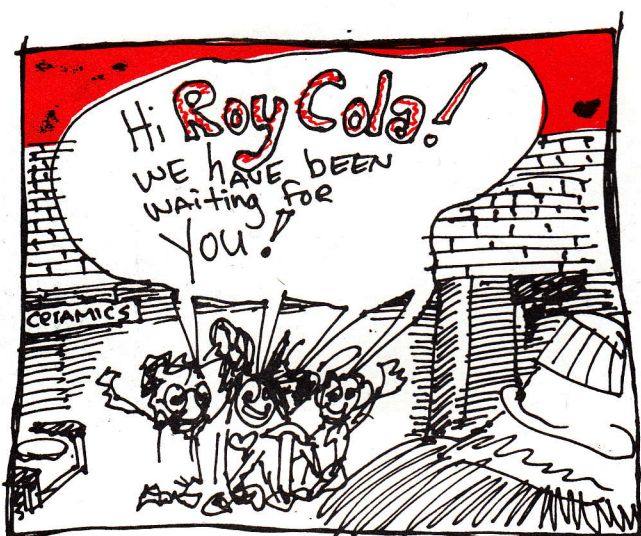
Don't splash it doesn't tickle (It's Acid).

When you're done then you buff to get our scratches and other stuff.

To the metals staff: you helped us a ton. We are so sad that the summer is done.

Photo by Emily Brochin

Ceramics



1996 Staff: Tania Corvalan Adam Ellyson

Sarah Kroll Rosenbaum J.C. Roy Baltz

Lee Orondenker



Talia Rubinow C.I.T.



Anna Wasserstrom C.I.T.

Ilisa Slavin

The Art Quirks

by Jena Lichtenstein

Jessica
she walks lightly
gathering palette and hue
she understands the technique well
an intelligent helper

Giokazta
smiling she is happy as always
she loves her students loves her work
good is emphasized bad forgotten
cheerful optimist

Marjorie
the casualty of her clothes suggests that
she knows that artistry tends to be messy
still she is careful as she cleans and works
although she wears no smock

Brian
filling in charges he
talks to himself
to pass the time
arguing with the metal box

Rose
fixing up a magazine pulling out
pieces of pages
conversing with another counselor
never neglecting her work

Chris
tall he stands straight
advising a child correcting
then complimenting as
the boy smiles with pride

Roger
dedicated meaning well
always offering his assistance

Linda
conversing in spanish
joking around
she tries to bring out others' laughter
bringing happiness to all

Charlotte
her hair is pulled back for practicality's sake
she has better things to do than fiddle with it
straightening the desk
organized and neat

Dan
finding art in the garbage
intuitive and spontaneous

Lisa
careful painter
bringing her canvas to life



Photo by Emily Brochin

1996 staff:

Charlotte Saenz-Boldt
Giokazta Molina
Linda LaBella
Marjorie Blackwell
Jessica Houston
Chris Forbes
Rose Rose
Brian Landman (JC)
Dan Powell (CIT)
Lisa Schulman (CIT)
Roger Schwartz (CIT)

Phatty Batik

Whitney wanted to capture the essence of it, while Marie (eating her interesting mix of Froot Loops and pineapple yogurt for breakfast) wanted to kill it. The rest of us gawked and giggled. What was this creature of the night that had continually plagued us? Gabi, our head of shop and wilderness expert, identified it as a raccoon. So, being the powerful, diesel batik women that we are.....! The raccoon continued to plague the batik shop nightly, attracted to the bananas that Dana stole (oops!) borrowed from the kitchen for snack, the funky George Michael music supplied by Marie, Shuah's charm and warmth and Malka's graffiti.

The diesel batik women cleaned up their act and hopefully the raccoon won't return. If it does, we'll deal with it the way Gabi dealt with the ant: we'll put it into hot wax, watch it sink to the bottom and laugh as it pops back up and fizzes!

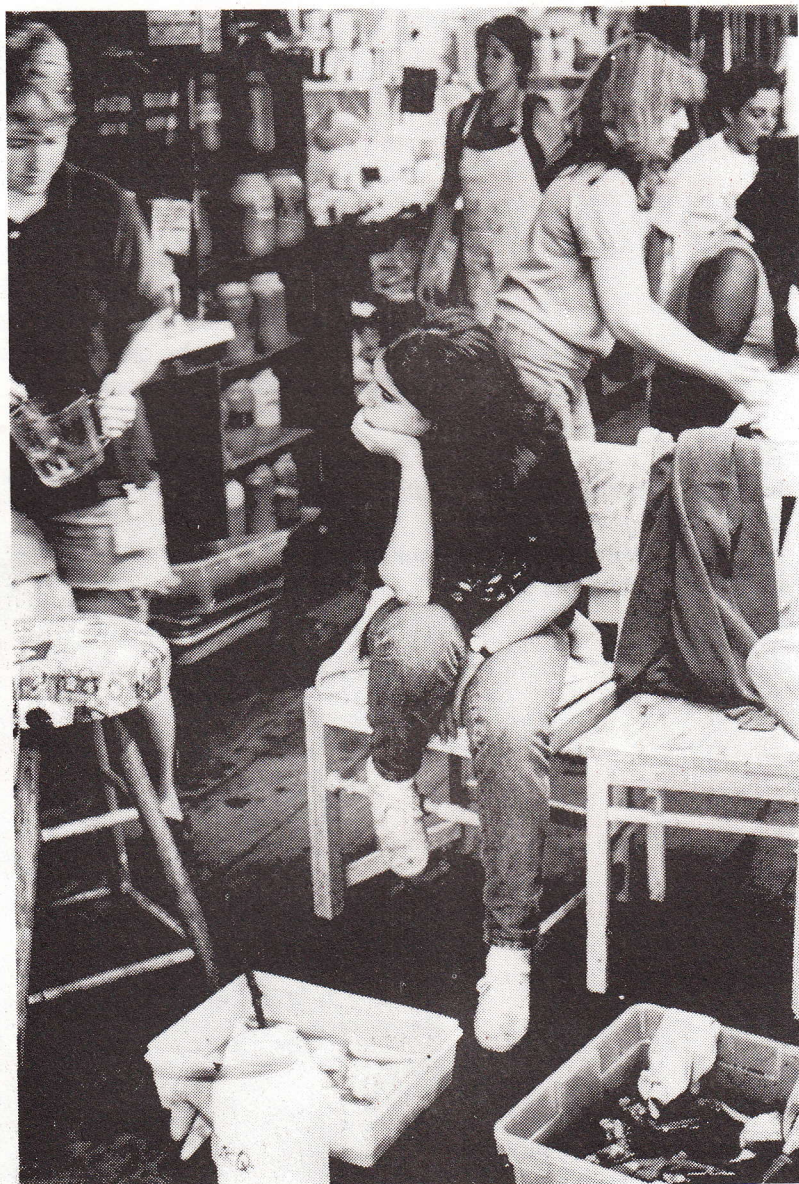


Photo by Emily Brochin

Batik's Diesel Women:

Gabi "Goddess Gorbachev Stain Gal" Miller
Marie "Blues Babe" Sylvester
Shuah "Charmin' Chica" Roskies
Whitney "Quiz Queen" Lawson
Malka "Dancin' Diva" Fenyvesi (JC)
Dana "Bell-Bottom Banana Babe" Alpert (CIT)

Sewing

by Lori Iserson and Lauren Friedman



Photo by Emily Brochin

Summer of '96, the sewing shop was always filled with campers making new, exciting projects:

Everything from pants to quilts and even a human sized doll.

Waiting for a machine was something campers got very used to.

In the crowded shop, the counselors survived and were always happy to help.

No other shop can compare because sewing will keep them in stitches!

Good luck sewing over the winter and we'll see you next summer!

1996 staff:

Pam Dicke
Claudine Rousseau
Sharon Mason
Elaine Bent
Marika Fabulova
Ali Bell
Kathryn O'Donnell
Lori Iserson (JC)
Karlle Stanton (JC)
Bonnie Schneider (JC)
Debbie Horwits (CIT)

The Wizard of Weaving World

by Alex Rich

"Auntie Bargello! Auntie Bargello! It's Hurricane Bertha, Auntie Bargello!"

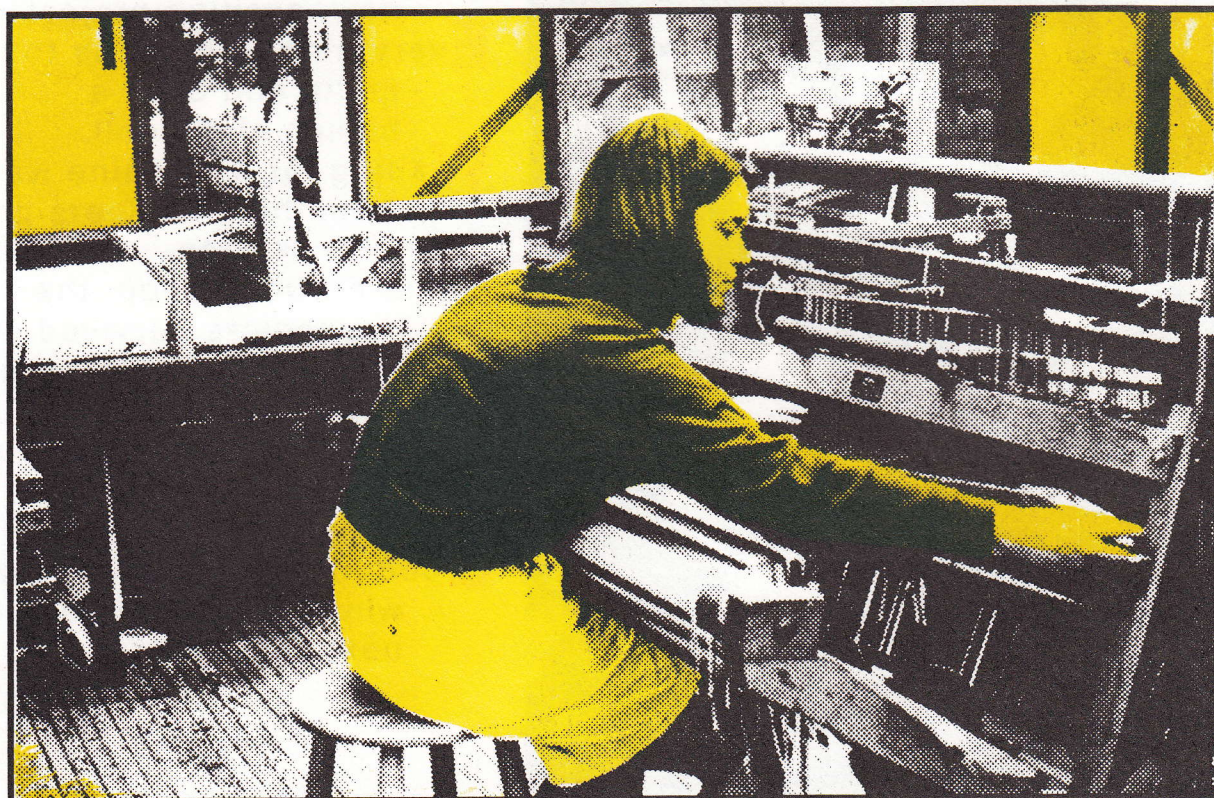
This is the one and only true story
Of how the Weaving World came to be.

Imagine the sight:

A shop flying through the night

And landing with a plop

In the woods behind Sewing and the Print Shop.



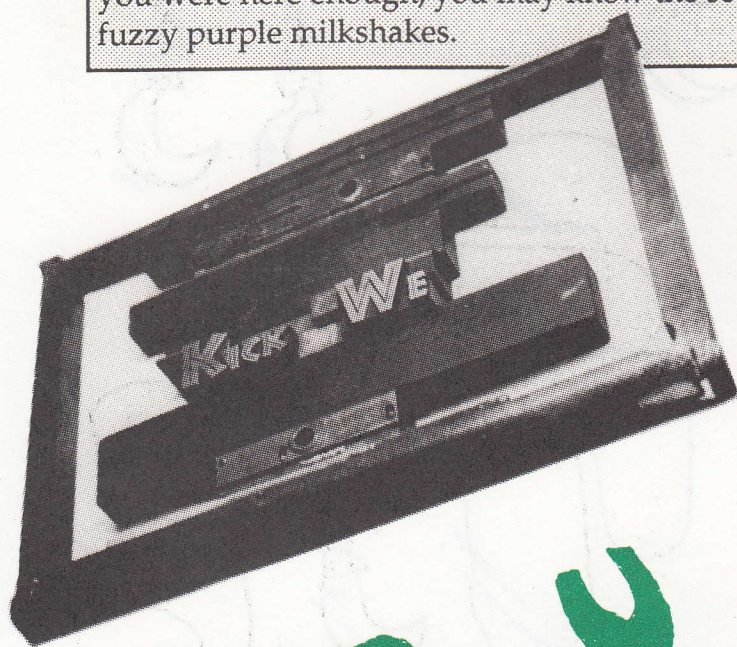
From underneath, one could hear a moan,
A moan of Louise, a weaving witch who broke her collarbone.
Out of the shop emerged a camper who screamed at what he had done.
But then appeared Martina, the good witch, who said, "Shut up! Stop vorrying!
Now ve have von!
Take her red cotton belt," she continued to say,
"If you vant to get back to your bunk, you must see the Veaving Vizard today!"
And off Martina went flying away on her loom,
The poor little camper was not aware of the approaching doom!
As he went down the dirt and root covered road
He came across none other than Rachel's, the Scarecrow-in-Training's, abode.
How she wanted a brain, she wanted it so,
She joined up with the camper, and they proceeded to go.
They passed by shelves of wool and cotton galore,

THE PULP SHOP

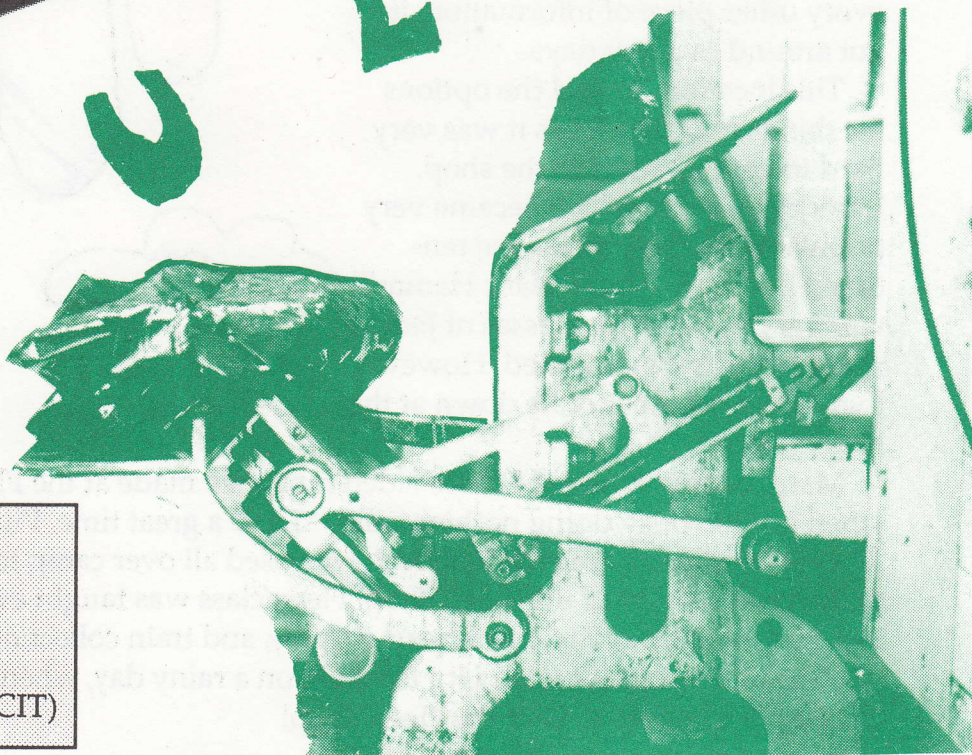
(THE SHOP FORMERLY KNOWN AS PRINT)

by Ruth Israely & ViBi

For those of you who discovered the joy and exhilaration of plunging your hands into a bucket of soggy water and making journals and things by hand, you can definitely relate to the sadness we feel at the end of the summer. After all, can you make bumper stickers, books, boxes, and countless other items that begin with the letter B (excluding Bolsheviks and boxer shorts, but you'd have to go to sewing for that) in any other single place? If you were here enough, you may know the secret meaning of "skrowffats" and fuzzy purple milkshakes.



P U L P



1996 staff:

Lori Gaddy

Mariana Depetris

Jennifer Holmes (JC)

Lauren (ViBi) Racenstein (CIT)

Photo by Emily Brochin

Fleen Shop

by Dan Cohen

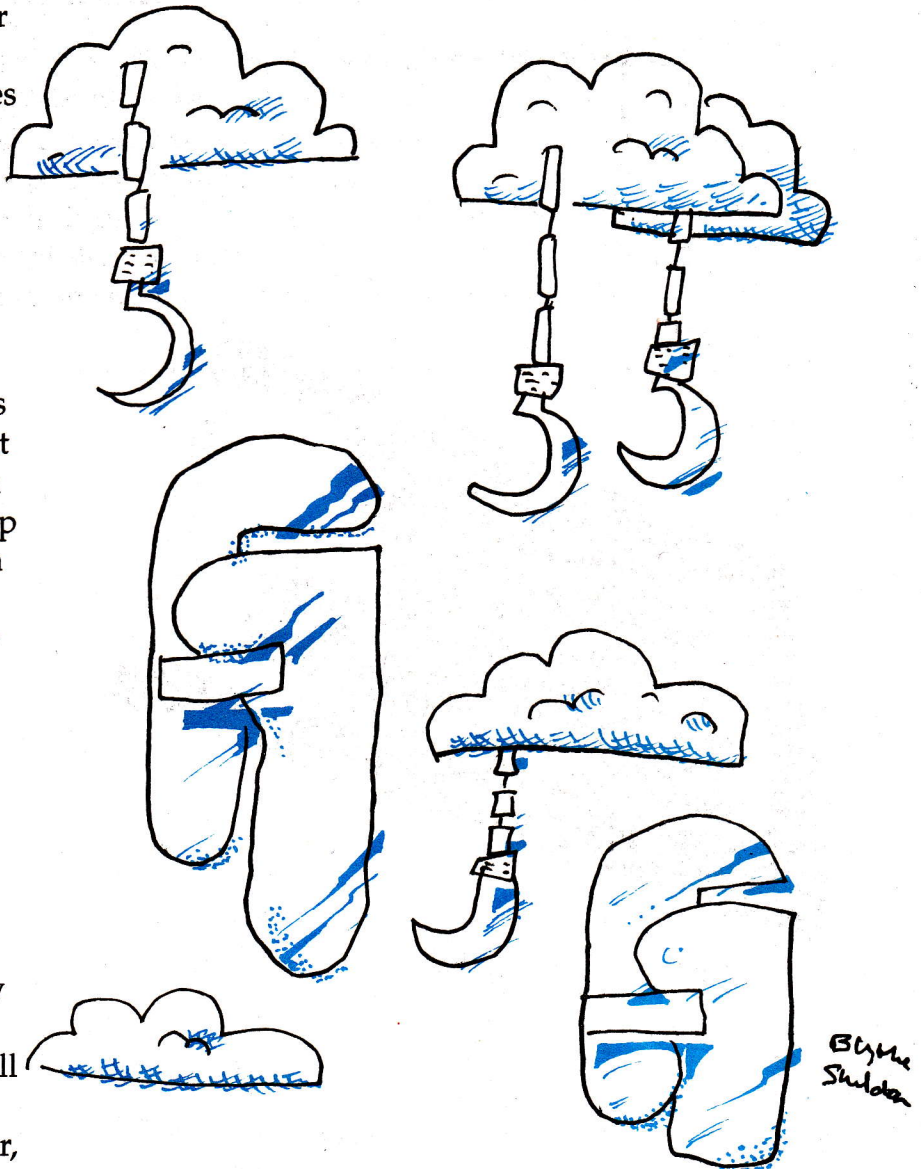
As everyone knows, the Fleen Shop is very different from any other shop on camp. However, like other shops, there have been many changes in the Fleen Shop since last summer. Every year, someone has a problem with the location of the Fleen Shop, because the making of liquid sound waves and left-handed monkey-wrenches was often very loud.

This year, many people had trouble locating the Fleen Shop. This was the result of a misunderstanding that people can't go past the animal farm alone. It turns out that the Fleen Shop is between two electrical wires half a mile up the road. Even when the entrance is found, access to the shop is still very difficult. Also, this information was very D.L. (as is much information at this camp), but like every other piece of information, it got around in a few days.

This location limited the options for things to be made, as it was very hard to get materials to the shop. Laserjet printers, which became very popular over the years, were rendered impossible, and Mark Hammill was very busy, so his classes of Jedi mind tricks were cancelled. However, this didn't get the morale down at the Fleen Shop!

Many people found the three-sided tape they made at the Fleen Shop to be very useful. Jon Parley, when not too busy doing nothing, said, "I had a great time. I'll always treasure my three-sided tape!" Also, striped paint was made, which was used all over camp to liven up the place. In addition to all of the productivity of the Fleen Shop, Fleen class was taught every day. The curriculum this summer included ophthalmology, open-heart surgery, and train collecting (h-, n-, o-, and z-gauge).

Overall, Fleen is a great place to be. So on a rainy day, when the electrical wires are treacherous, it's the perfect time to visit the Fleen Shop!



Computer Shop

Staff: Hans Soderquist
Wayne Taylor
CIT: Neal Alpert

by Benjamin Wigler

Thursday, the twenty-fifth of July. The hot sun beats down on the roof of a small wooden structure located in the woods by the Clown Shop. Three boys sit at a Performa 6300CD/AD, gripping their mouse with sweaty palms, striking their keyboard with great strength. A clash of pink flesh with opaque plastic painted gray.

The boys enter the 3D world of Bryce2 and create the imaginary world in which their adventure game is set. Immersed in their imaginations, they create a wondrous tropical island. In the island is a cave and a door that unlocks the portal to the abstract imagination.

Nathaniel Lepp, David Jacobson, and Ben Wigler are the boys' names. They are working on a computer game much the likes of Myst or the Seventh Guest. Using Ben's computer and power from the Computer Shop, they create a surrealistic world to fit their unique tastes.

They hope that the game, currently called "The Island of Pain and Suffering" will be done by the time they leave Buck's Rock. Although it is named "The Island of Pain and Suffering," the game will, most likely, have nothing to do with pain or suffering.

Digging the Trench
by Kerim Agalar and
Alex Vidmanov

Buck's Rock has made another technological advance: it is on the internet. When the announcement was made, everybody cheered. Maintenance needed some help digging trenches for the phone wires, but not too many people showed up at first. When Ernst was going to give his speech, more people started to show up. The digging was planned to be done in two days, but it was finished in one. More than thirty people helped dig the trench, which had to be twelve inches deep and two inches wide. At least fifteen of the workers were campers, and the counselors who helped worked all day.



Leather

by Abigail Levin



Photo by Emily Brochin

Hidden between the woods and the septic field is a green submarine. The captain is Claire and her crew changes daily (except for her CIT Estela). They encounter many adventures without leaving shallow water, discussing philosophy, watching strange creatures pass by and creating beautiful objects to take back to civilization.

The Sub (if you haven't guessed) is the Leather shop, where you can make bracelets, bags, vests, shoes, hats, wallets, moccasins, and anything else your heart desires (no whips!) You can learn how to wax thread, try to avoid blisters, dye leather, fudge holes and just be really nifty in general. If all else fails, there is always the option of coming by to talk to and pet Claire's wonderful cat Maazy. Bottom line — it's always a great time!

1996 staff:

Claire Neretin
Emily Bond (CIT)

Camper Showcase





"That is happiness; to be dissolved
into something complete and great."
-Willa Cather





Fizzy Koster



Samantha Hyner





Eric Yudin



Liz Potenza



**Left: Lance Krieger
Center: Sarah Schacter
Right: Allison Steingold**



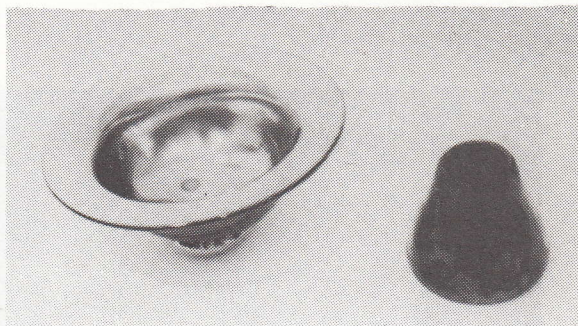
Lance Krieger



**Left: Lance Krieger
Center: Keri Knowles
Right: Liz Potenza**



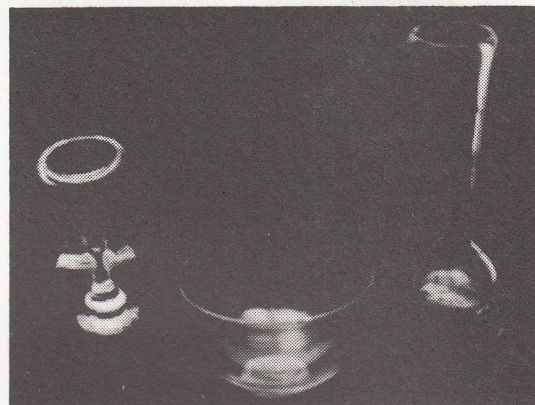
Jocelyn Pekler



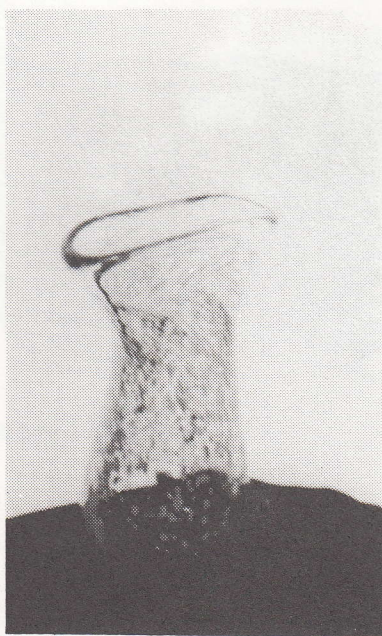
Matt Langille

Keri Knowles

Liz Potenza



Molly Wintroub



Liz Potenza



Eric Hirsch

Matt Langille

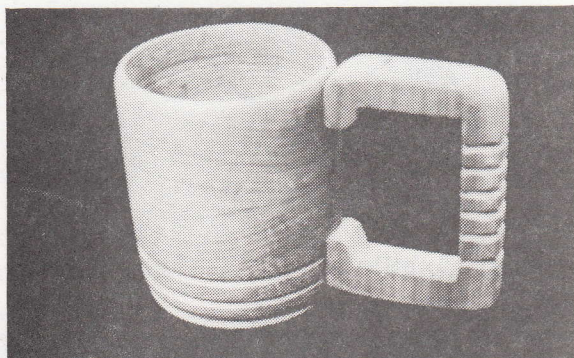
Liz Potenza



Marisa Escolar



WOOD



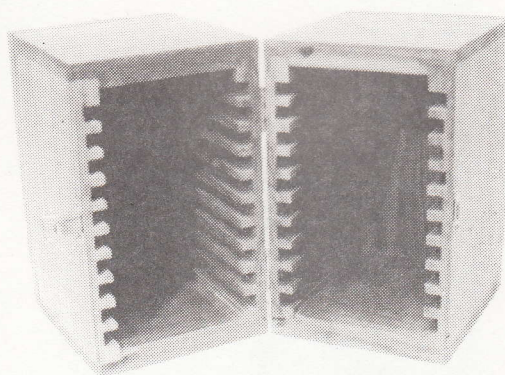
Alex Vidmanov



Zach Shopsin



Terrence Kooyker



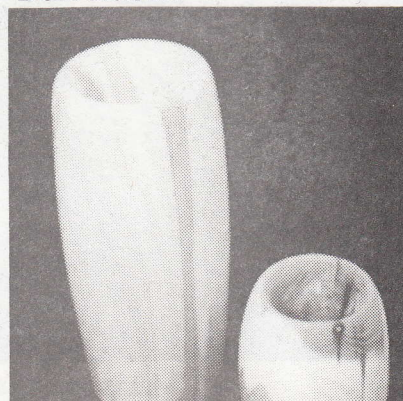
Owen Poindexter

Wood Shop



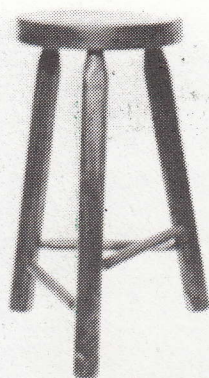
Eric Hirsch

Dan Rubin

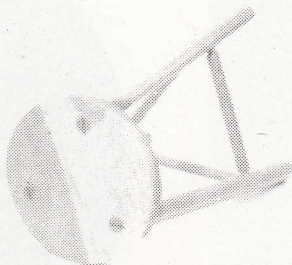


WOOD

WOOD



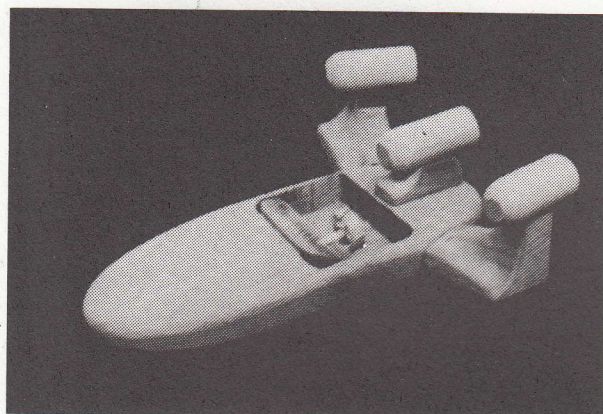
Gib Patterson



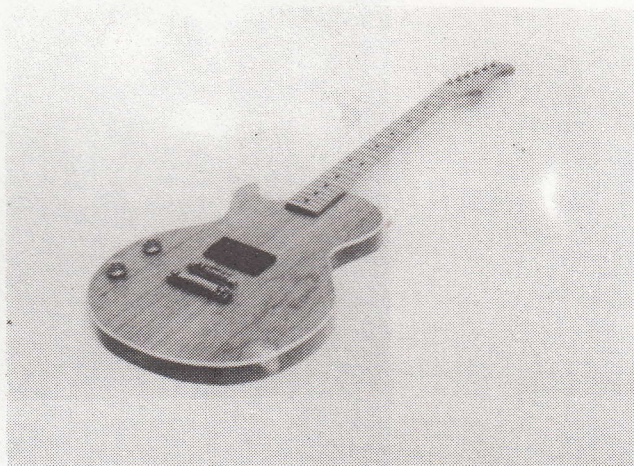
Dan Tucker



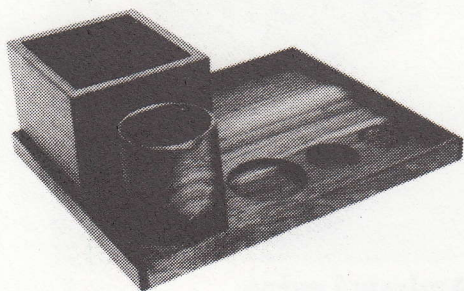
Simon Dunn-Shapiro



Eric Yudin



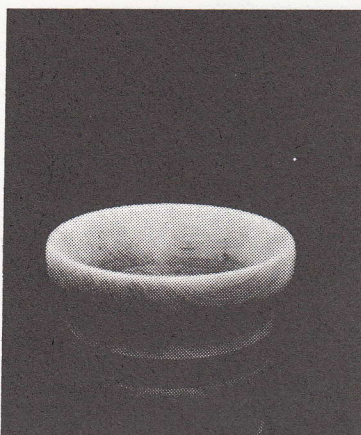
Tim Harney



Kari Knowles



Gwen Kelly



Billy Graumann

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WOOD

SCULPTURE



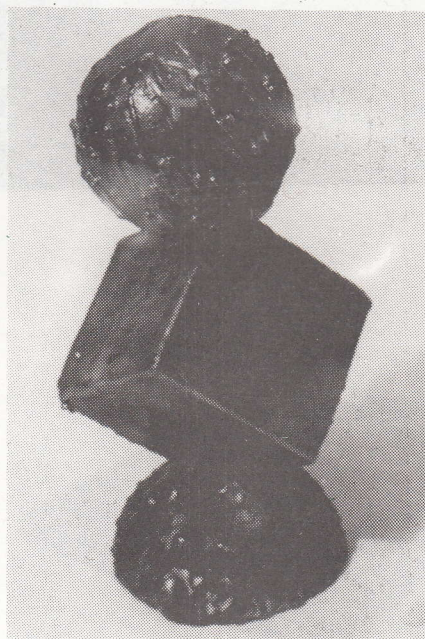
Scott Schneider



Jonathan Zucker

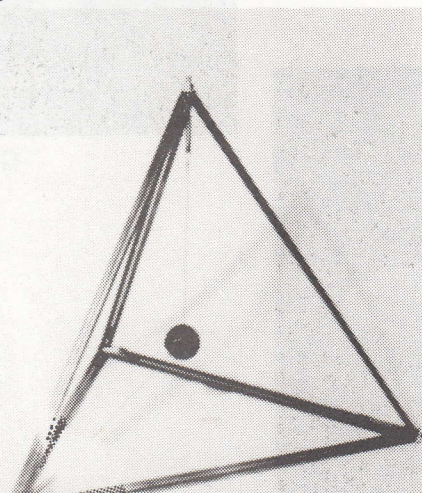


Jocelyn Peckler



Andrew Levine

Josh Abbott



SCULPTURE

SCULPTURE



Theo Rosenblum

Melissa Berman



Gillian McBurney



Teddy Stern



Scott Schneider



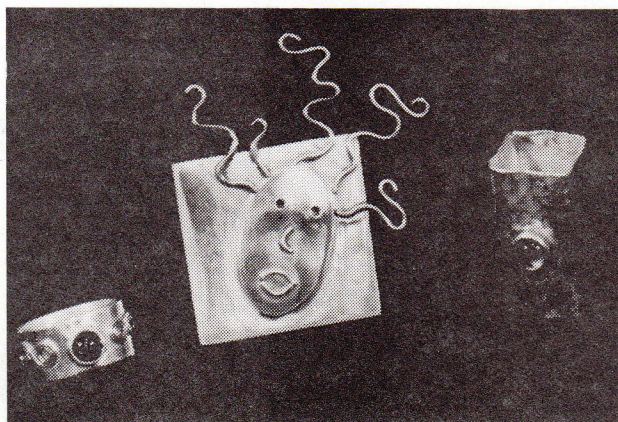
Adam Kirsch



Jonah Buchanan

SCULPTURE

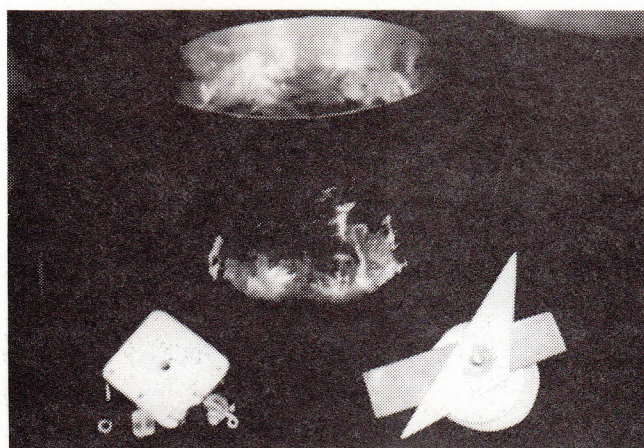
METAL



Staphanie Karbon

Molly Wintraub

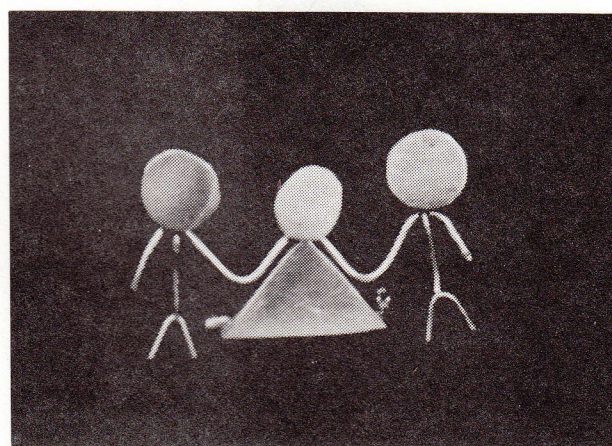
Sara Glaberson



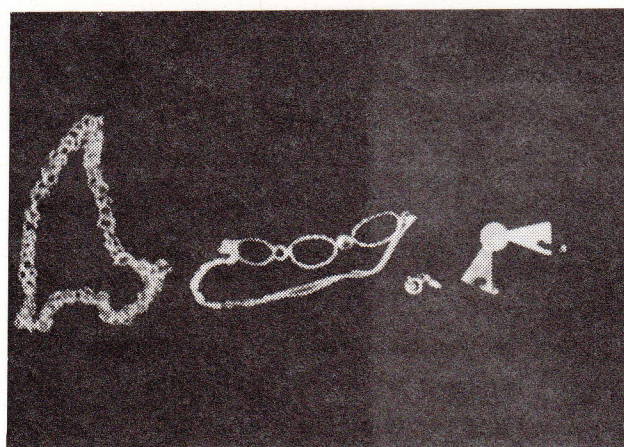
Alex Bradspies

Andre Strzemien

Kim Boodman



Kathryn Focarile



Andrea Friedman

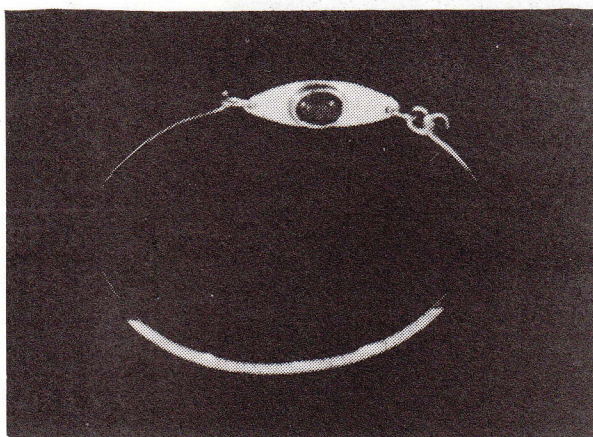
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Julia Trotter

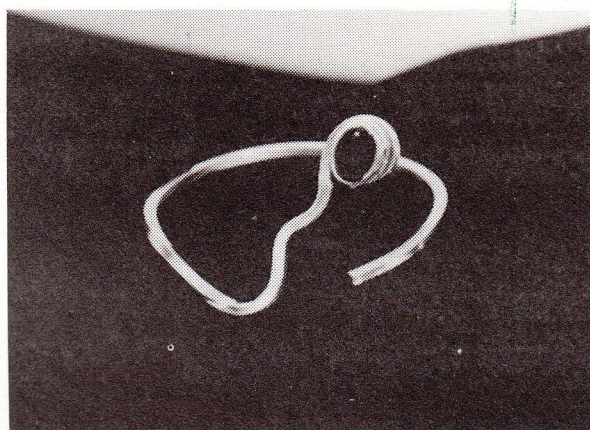


Josh Abbot

JEWELRY

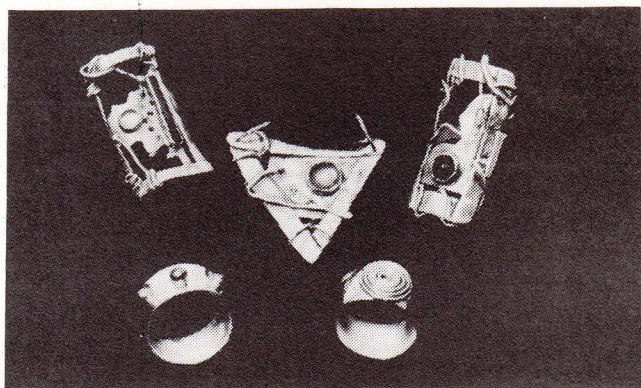


Lily Traub



Gillian McBurney

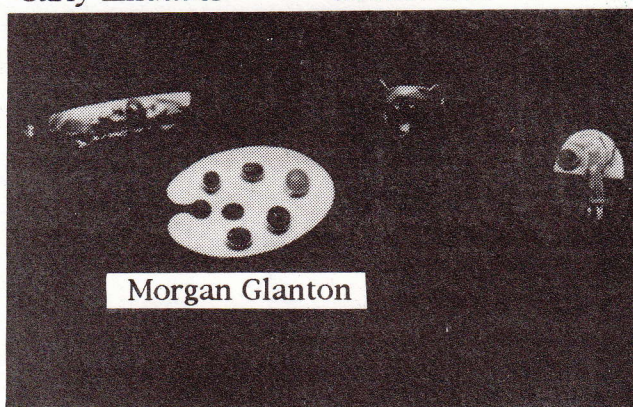
Amanda Young



Micol Molinari

Carly Lindauer

Robin Amer

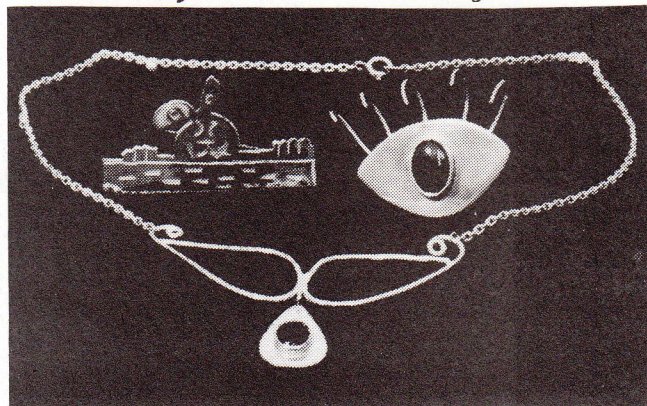


Morgan Glanton

Ashley Moore

Rachel Jonas

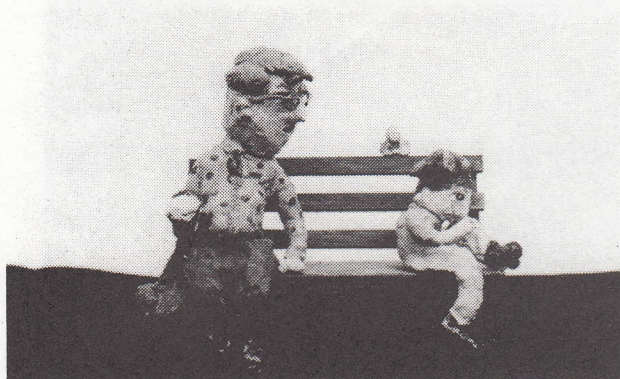
Ali Loewenstein



Morgan Levine

CERAMICS

CAMPERSHOWCASE



Jamie Duneier



Anonymous



Zach Jones



Jamie Duneier

Jessica Weiss



CERAMICS

CERAMICS



Anonymous



Zach Jones



Zach Jones



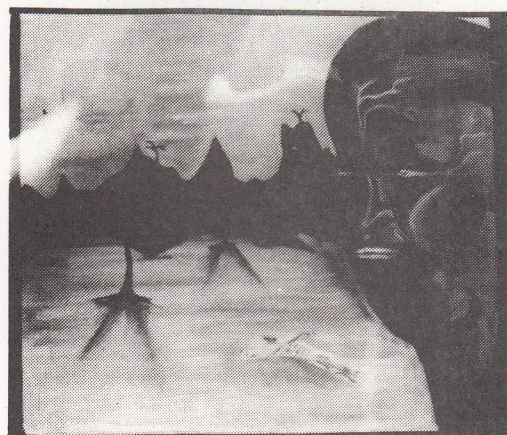
Alex Rich

CERAMICS

ART



Tara Benet



Eden Weisbond



Eva Lucks



Gila Lyons



Group Drawing

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ART



Group Drawing



Ben Angotti



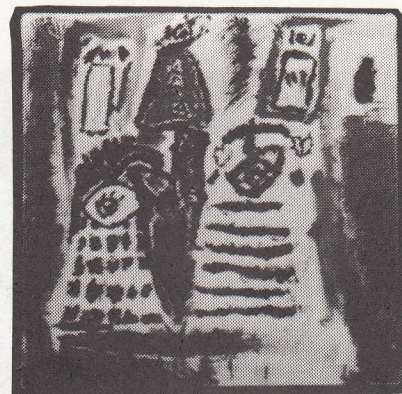
Asher Sarkin



Alex Degen



Anonymous



Adam Lebovitz

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BATIK



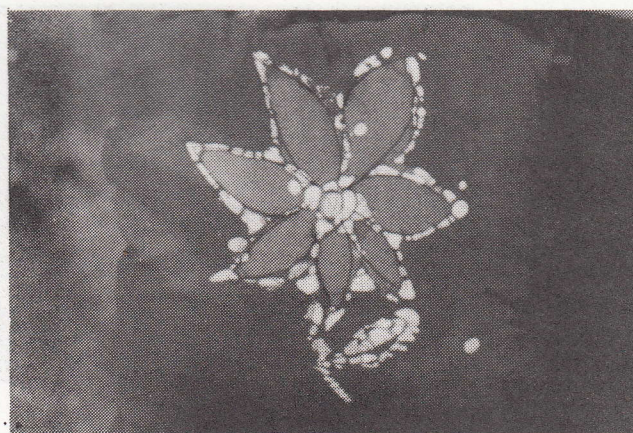
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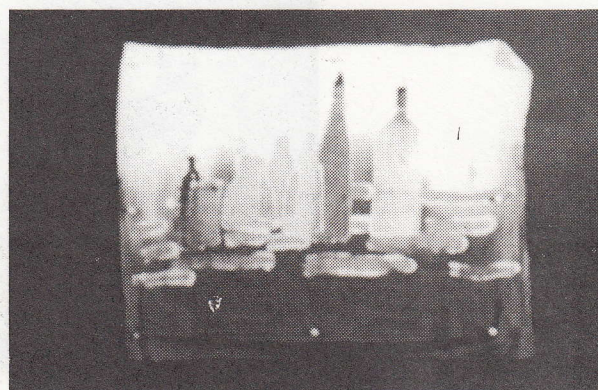
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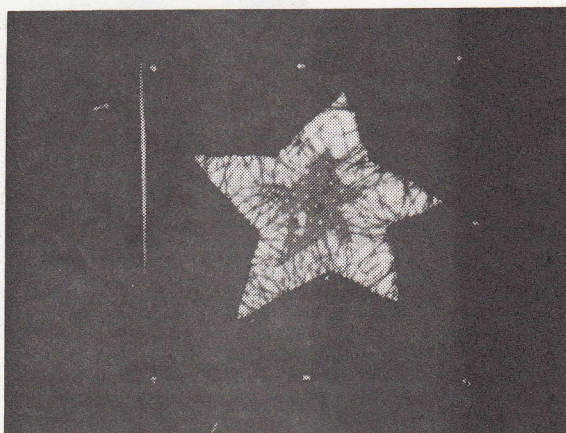
Erika Baumgart



Julia Goldsmith



Julia Trotta



BATIK

SEWING

CAMPERS
SHOWCASE

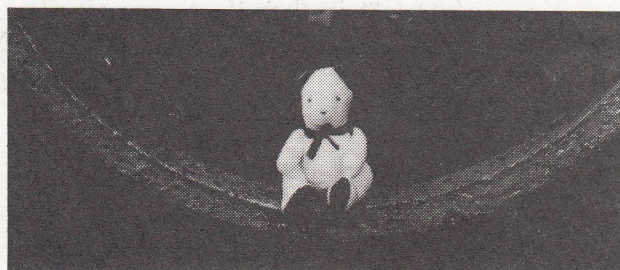
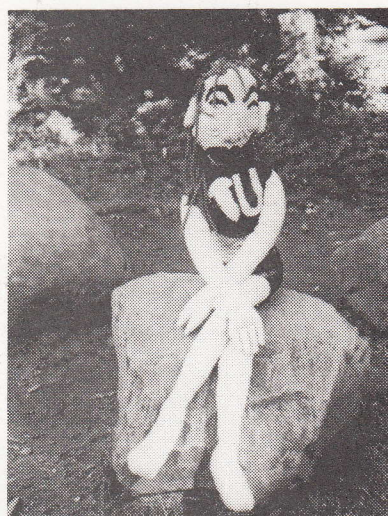


Emily Zilber

Ashley Saunders



Rae Kunreuther



Tassie Hajal

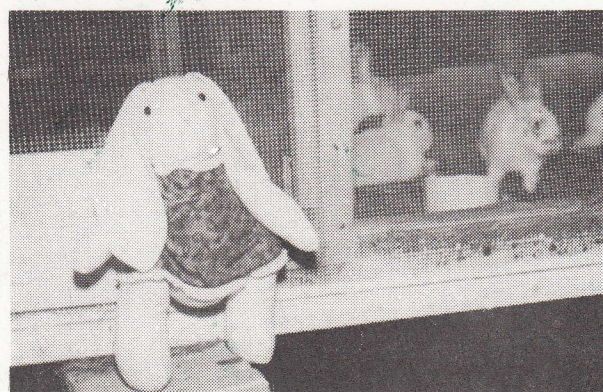
Kim Boodman



Karen Jaffe



Brett Abrams



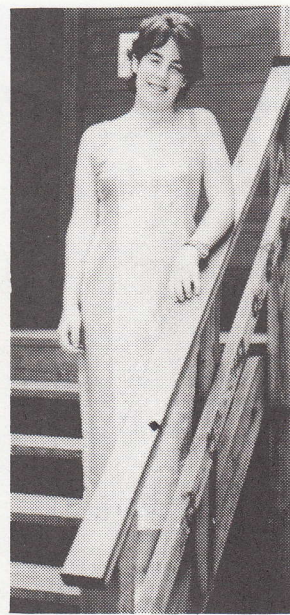
SEWING



Nell Tivan



Lauren Mirsky

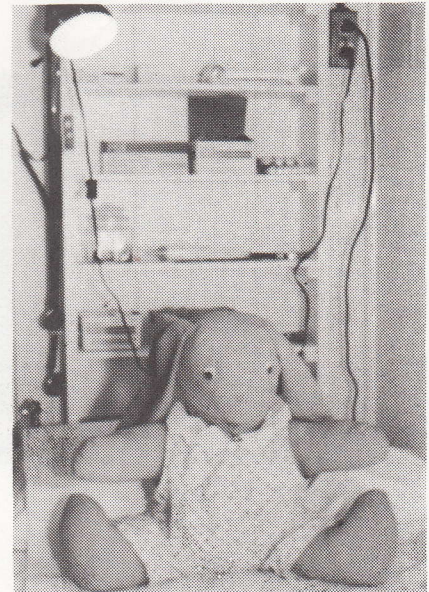


Kate Stern

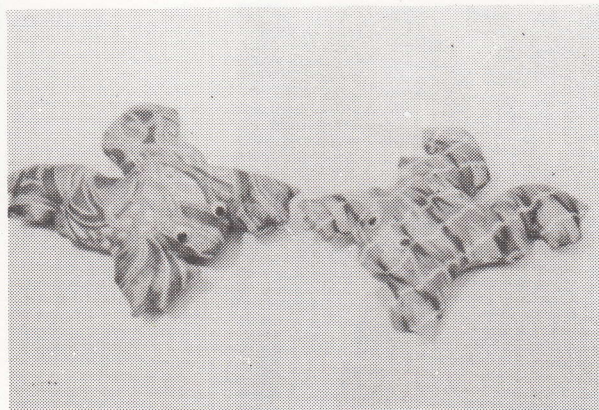


Blythe Sheldon

Lauren Mirsky



Sherry Lewkowitz (right)
Claire Freierman (left)

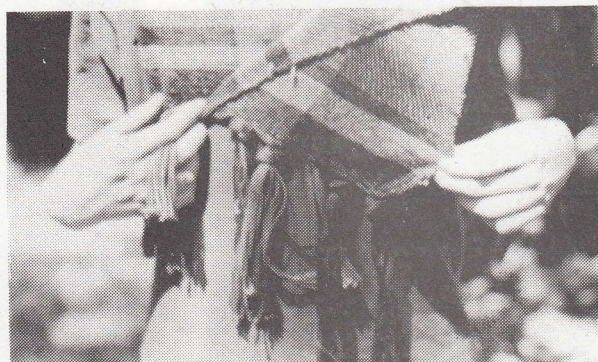


Eliza Simon

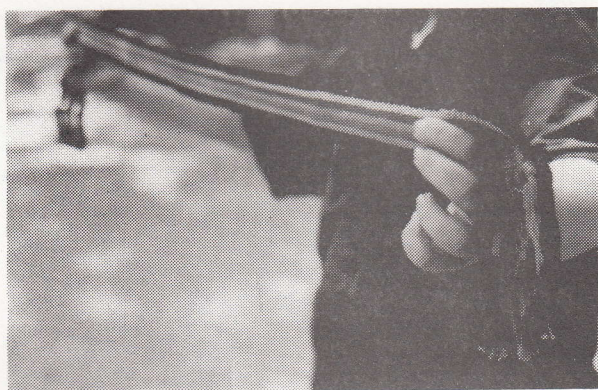
BARGELLO



Dorothee Boissonnas



Sara Wolkowitz



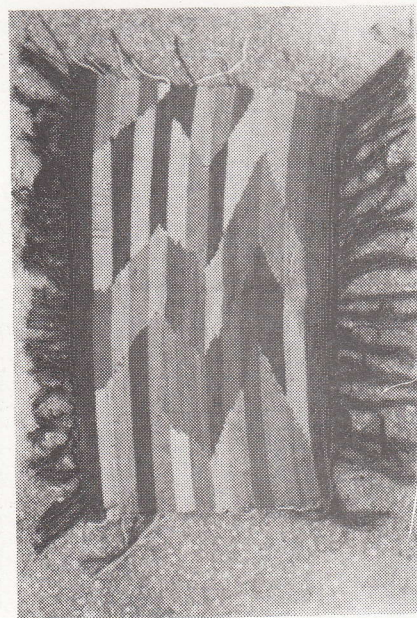
Benjamin Stein



Dayna Yellin



Caroline Payloff



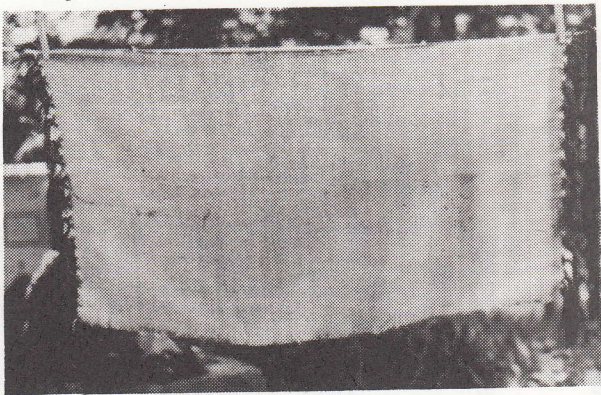
Eric Wellman

WEAVE

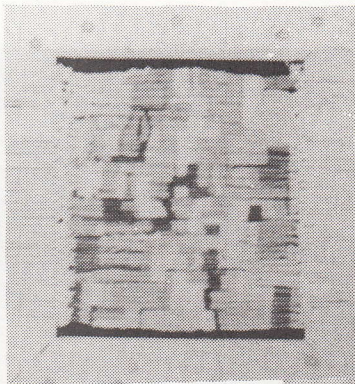
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Abby Shunfenthal



Amanda Freedman

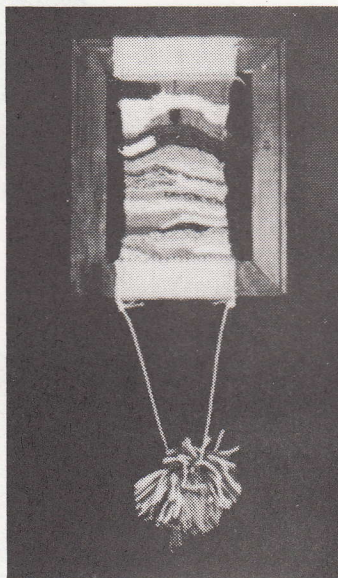


WEAVE



Morgan Glanton

Rose Muravchick



Morgan
Glanton



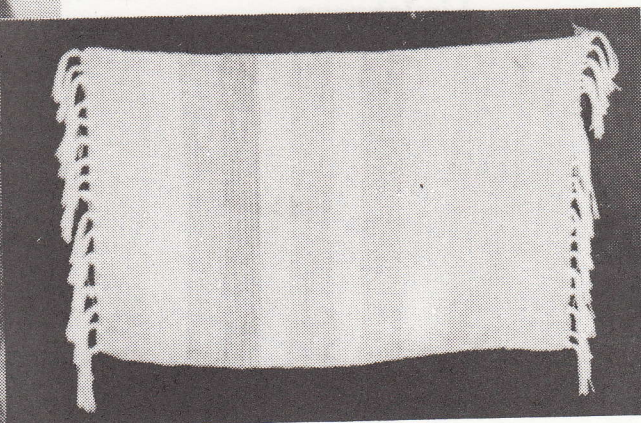
Marisa
Escolar



Rose Muravchick



Sarah Froikin



Nicholas
Himmel

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BARGELLO

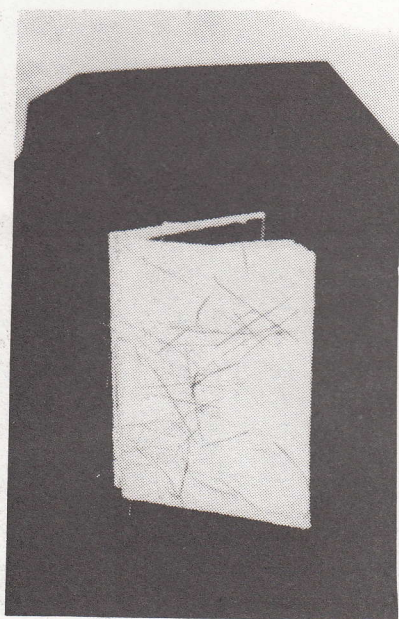
PRINT



Daniel Tucker & Gibney Patterson



Daniel Tucker & Gibney Patterson

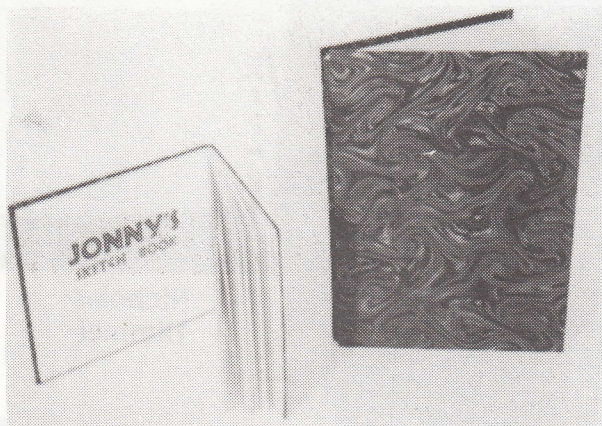


Liz Johnson



Anneka Benn

Erika Loker

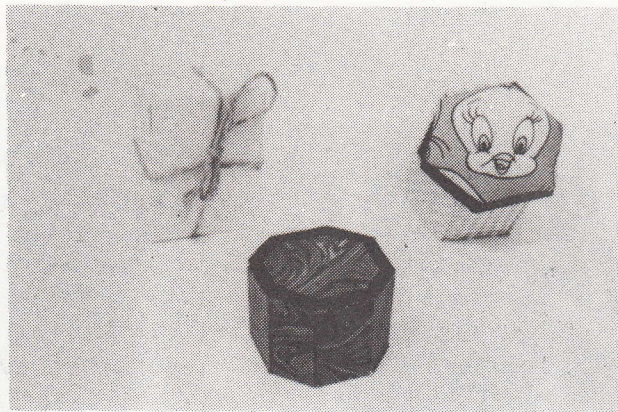


Kira Winter

Kim Boodman

PRINT

Abby Shufenthal

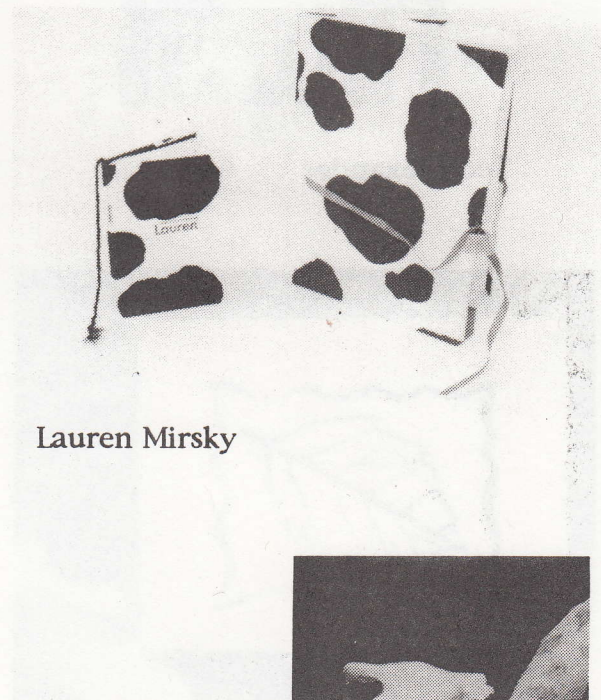


Tamar Rudnick



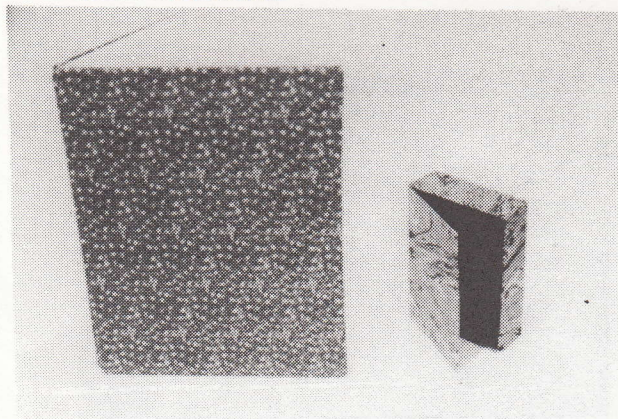
Daniel Tucker

Carly Lindauer



Lauren Mirsky

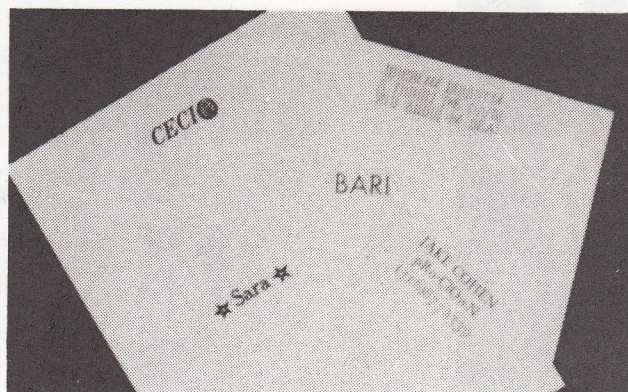
Kate Rockland



Erica Baumgart



Gib Patterson



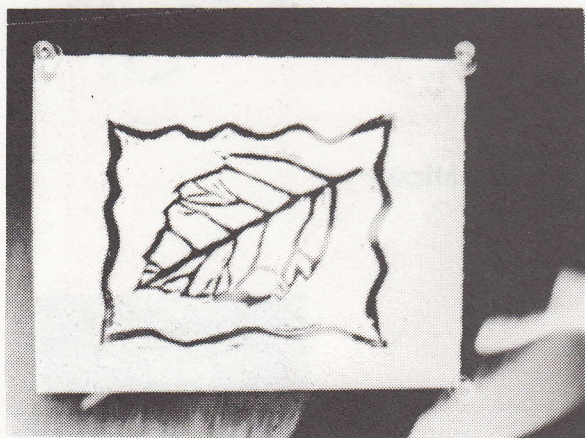
Various Selection



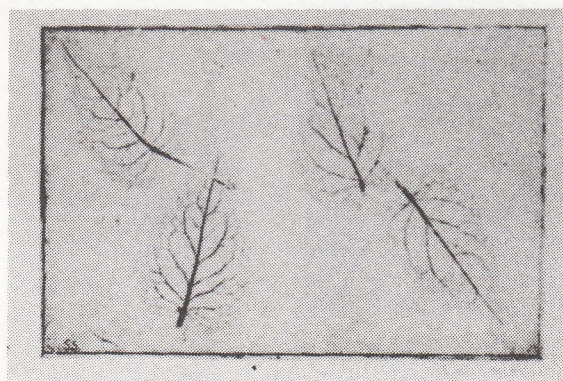
Ted Alexander



Jeremy Feldman



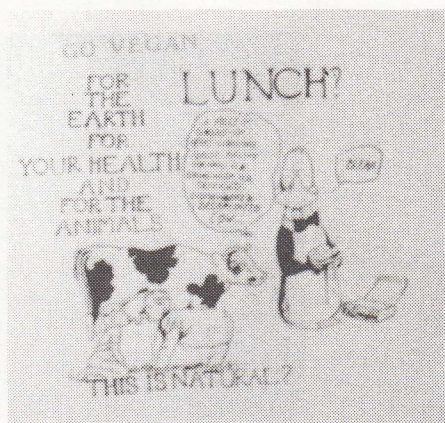
Mia Unger



Sarah Schacter



Cameron Stern



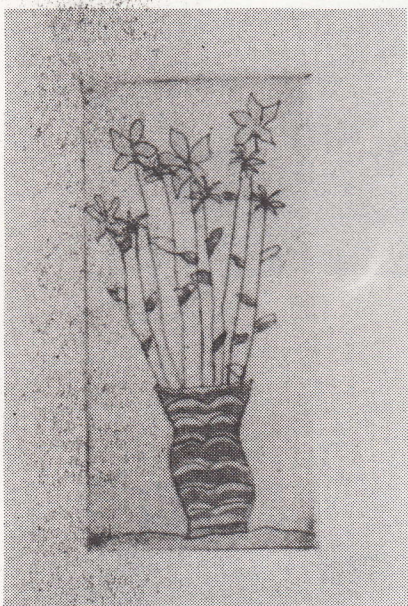
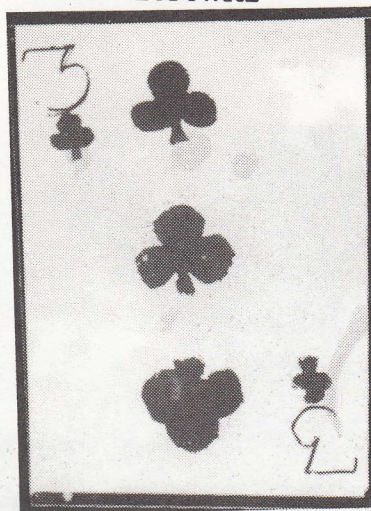
Alexis Goldstein



David Jacobson



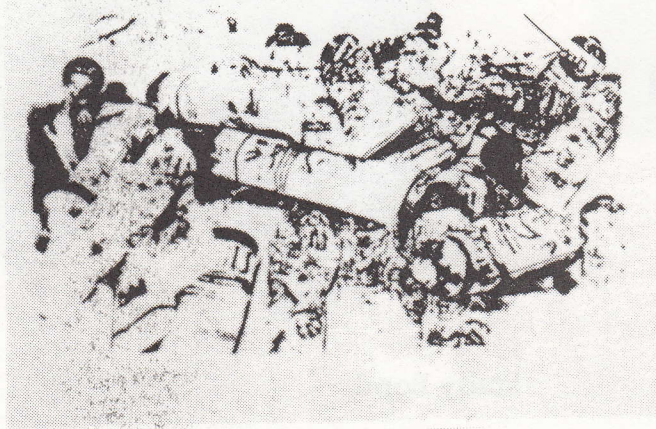
Andrew Zorowitz



Sarah Abramson



Anonymous



David Pinke



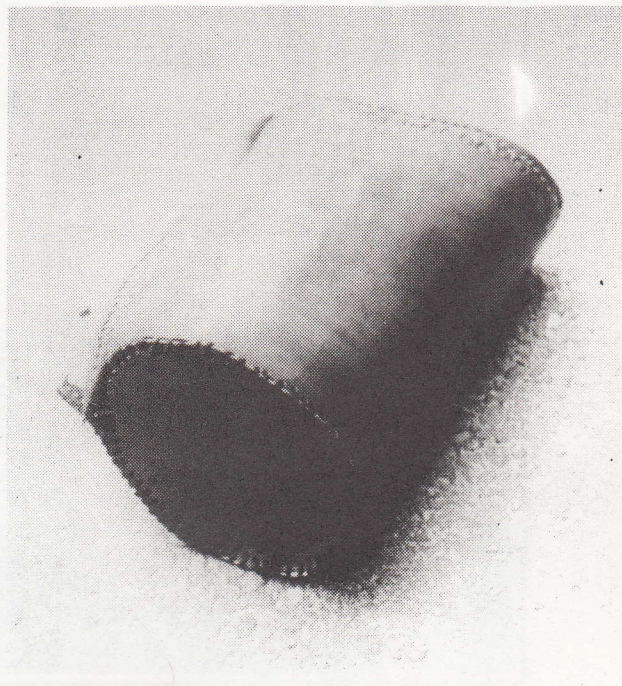
Gwen Kelly



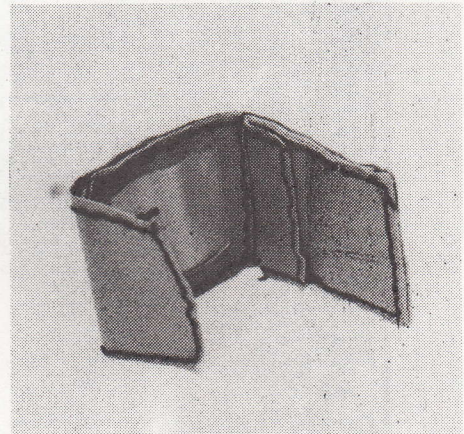
Benji Stein



Emily Bond



Caroline Pavloff



Benji Stein



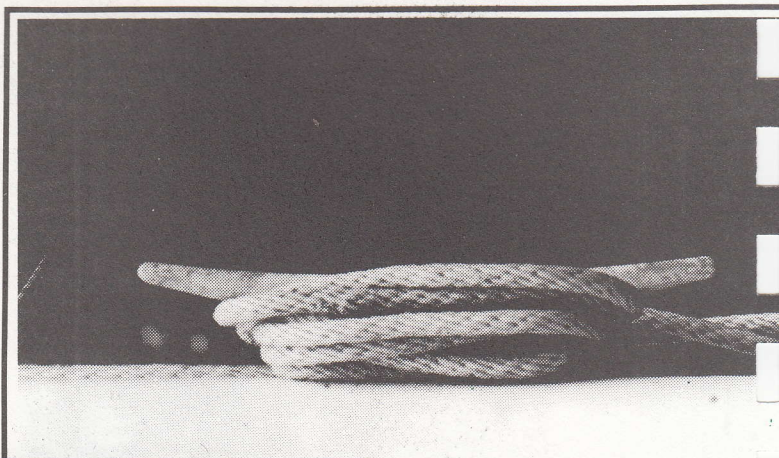
Gwen Kelly

PHOTO

Cameron Stern



John Kroll



Lance Krieger

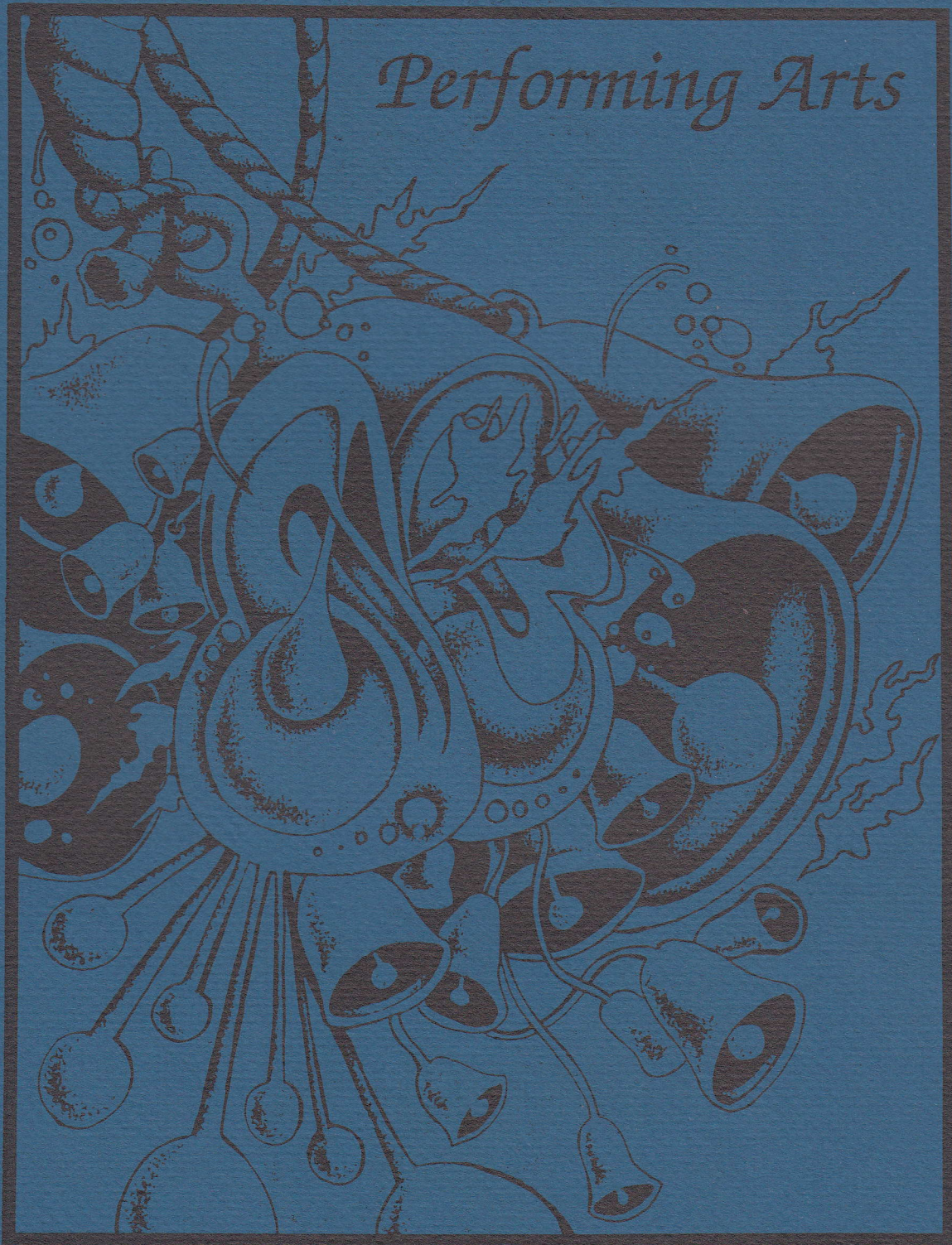
Matt Langille

PHOTO

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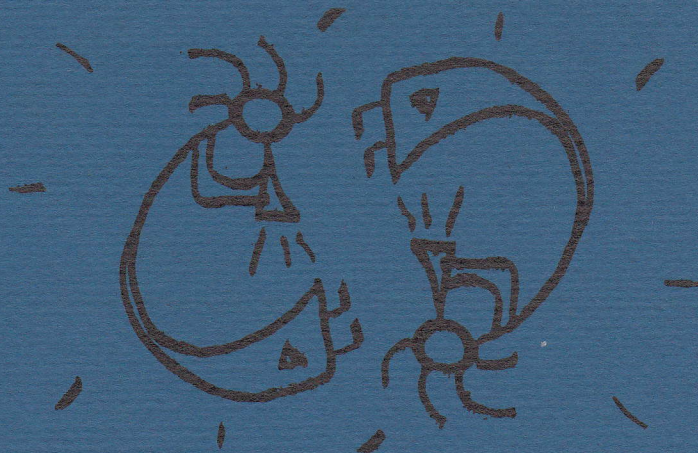
Performing Arts





"All the world's a stage, and all the
men and women merely players:
they have their exits and their
entrances; and one man in his time
plays many parts, his acts being
seven ages."

-William Shakespeare,
As You Like It



Dance Studio

From the diaries of Cooper
(Corresponded by Joe Zeltzer, Meridith Martin, and Vanessa Henke.)



As I was driving by the Buck's Rock work camp on the top of the hill where my family lives, I decided to turn onto the road that leads to the camp area. I knew that it was a bad idea. However, I was fascinated by the hypnotic music that was coming from one of the buildings near the road. I went to see what all of the fuss was, and I saw seven to ten people (if I could count I would have known for sure) all dancing! Wow! This work camp has creative individuals! I felt the need to approach, but I was intimidated by the talent displayed. Yet, I walked on. After a while, I felt like dancing. So I ripped off my boots, and my jeans when I found that I was wearing a pair of tights, and ballet slippers! I leaped on the floor of the studio, and began to pirouette like mad. The power of this building amazed me! Before I had been a New Milfordian low life wearing a pair of jeans from Edwards; now I was a graceful master of movement wearing black spandex from god knows where. From that day forth I, Cooper, never made fun of the Buck's Rockers again, especially the dance studio for showing me that anyone can dance if he or she puts away his or her fears and differences. Then I told my friends, and they beat me up.

1996 Staff:

Neeya Byrd

Amanda Lipitz (JC)

Sonya Peedin

Vanessa Henke (CIT)

Ben Cortes

Meridith Martin (CIT)

Shop of Clownage

by Ruth Israely

Ahh, the Clown Shop. Oh, the humanity! The mad props! The mad staff: counselors Sam and Shana de Hack; JCs David d'Iserson, Adam de Markovics, Becky de Drysdale, and Marc de Zeltzer; and CITs Ruth d'Israely, Heidi de Handelsman and Joe de Zeltzer.

Our first show had a medieval theme with a cameo from Ezekiel the Rubber Chicken, and the people who know the theme of the second show have been folded up into neat little squares and hidden away in the prop box. During the July show, Middle Age Crisis, the wrath of God (who wanted us to wear those uncomfortable ping-pong ball noses) descended upon us, and we were forced to move to the Actors' Studio midway through the show. To all those who helped us, the clowns send a big thank you and a couch named Phred.

'Twas always a joy to listen to the peculiar warm-up noises emitted by the music practice shed. (Our apologies for joining in. We just couldn't help ourselves.)

1996 staff:

Shana Hack
Samantha Hack
Becky Drysdale (JC)
David Iserson (JC)
Adam Markovics (JC)
Marc Zeltzer (JC)
Joe Zeltzer (CIT)
Ruth Israely (CIT)
Heidi Handelsman (CIT)



Theatre Want Ads

Theatre- Webster's defines it as "a place of action; area of activity" and how right Mr. Webster is. We, the theatre staff, are a group of highly educated, high-strung, and extremely "active" people. When seen in a room together, we tend to resemble a physical representation of the Chaos theory.

Steve Ansell

Jenny Craig program, a good digestive tract, a small Italian boy(??)

Sarah Levithan(JC)

Diet Coke, Whyte, kisses, some alternatives to ????, xse

Jaki Silver(CIT)

a new "do," a small Italian boy (??), some work to do

Matt Fantaci(JC)

anything with a pulse, a 30 year old English man, Festival, a photographer (mmm?)

Lizzie Sroka(CIT)

a skeleton key to her school, Abby's speech, 3 feet

Rosie Benton(JC)

Festival, monogomy, 3 days earlier, 200 lx

Megan Hart(CIT)

her parents together, to kiss Lizzie, an older version of Brian

Ian Schliefer(CIT)

a chance to name every inanimate thing in camp, a dead body

Sarah Tucker(JC)

hirschy squirt, no-fro, sleep, earl, some toothpaste, a sane bunk

Ernie Johns

Diet Pepsi, the windy city, the pooblic, D&D delivery



Elizabeth (Fizzy) Koster (CIT)

TA, some weight, a new nickname, 5 days, a pub guy

Abby Rasminsky(JC)

normal glands, to lose the beat, a show without rain, love

Joelle Dunham

ugly kids, something Jewish, dry show, sane lighting

Rebbie Weinberger(CIT)

Sam, co-ed CIT bunks, a heterosexual story to tell everyone

Isaac Butler(JC)

no-bandaidd smell, stuff from aura, six inch rule, a shave

Thomasin Franken(CIT)

a new role, hirschy squirt, AAA, a long skirt in Chicago

Barry Tropp

a shave, an ego, some actors, breathing, J, Niko not to fall

Zoe Levy(CIT)

a designer holder for everything, some more pierces, sib

Sam Kusnetz(CIT)

Rebbie, an ego, Prop loft fun, a headset, more black wear

Yes, we all want many things here in the Theatre Shop, but the one thing we all really want isSOME BOYS!!!!!!
(paid for by the non-Jews of the theatre staff—the only ones in camp)

A Typical Day in the Life of the Costume Goddesses

8:59: The Costume Goddesses awake.

9:00: The Costume Goddesses open the Costume Shop with the help of various cute woodland creatures as the soundtrack to a Disney film fills the air.

9:02: Goddesses search in vain for a radio station that isn't playing rock music.

9:03: The Clowns arrive with 60 campers. The Goddesses hide under the table and pretend they're on their day off.

10:00: The Clowns finish and leave the Costume Shop in pristine condition having costumed 147 campers.

10:01: The Goddesses come out from under the table and plot to kill the Clown staff as they are making the Goddesses look somewhat inefficient.

10:15: Barry Tropp pops in to say that "Our Town" will be quite minimal.

10:20: Someone arrives for a haircut at "Chez Priya."

10:30: Steve Ansell arrives to tell us that he will need a "moon" costume in a week's time, but no one listens to him.

11:00: Some male staff arrive needing costumes and, as usual, are instantly drawn to the nasty 70's dresses.

11:10 Barry Tropp pops in to say that "Our Town" will be quite minimal.

11:15: Hayley impersonates Michael Jackson and falls asleep in the fabric box.

11:20: Priya does another haircut.

11:30: Early lunch because...of a...um...thing, y'know...production meeting...yeah, production meeting, that's it!

LUNCH: Goddesses spread glitter around the camp.

2:00: Goddesses return to work. Elisabeth goes into the wardrobe saying she can see a lion and a witch at the far end.

2:30: Theatre JC's arrive to sign the wall. Again.

2:35: No sign of Elisabeth.

3:00: Set Design arrive to eat the Goddess' snack.

3:05: Barry Tropp arrives looking for Set Design to tell them that "Our Town" will be quite minimal.

3:30: Still no sign of Elisabeth.

3:35: Goddesses form a search party to go into the wardrobe leaving a trail of leftover cookie crumbs behind them to guide them out.

3:40: The mice eat the cookie crumbs.

3:45: Goddesses find Elisabeth. Her new friend, the faun, shows them the way out.

3:46: Goddesses wonder why the faun keeps calling Elisabeth "your Majesty" and who this "Aslan" geezer is.

4:00: Rosemari finishes threading the over locker.

4:15: Penny and Rosemari distribute lollies to all the theatre staff and costume is happy.

4:20: Penny taunts Cameron about being from the "Dark Side" of Australia.

4:30: Another haircut in the "salon."

4:35: Hayley goes to look for Barry Tropp because she's not sure what the look for "Our Town" should be.

4:40: Jamie the Destroyer arrives.

4:41: Jamie is forcibly removed before the entire shop falls down.

4:45: Joelle arrives. The Goddesses play with Chelsea's togs.

5:00: Celine gets tangled in Set's new washing lines and has to be cut free by Greenpeace.

5:05: Celine reveals that she was only pretending to be tangled so that Greenpeace would cut down Set's washing lines.

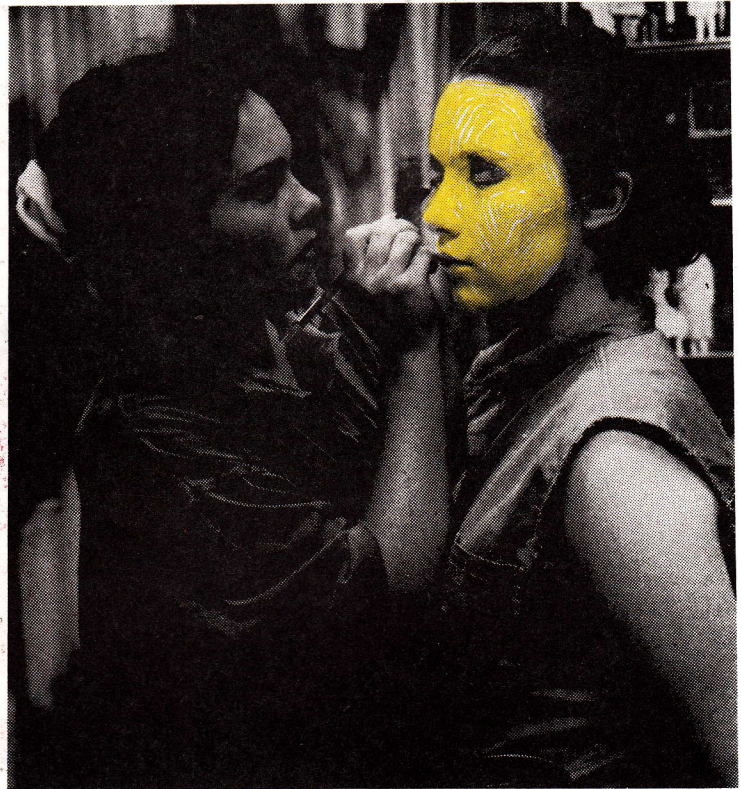
5:10: Ernie arrives and says "y'all" a lot which makes the Goddesses happy.

5:30: Goddesses get ready for tonight's dress rehearsal.

6:00: Goddesses remember that tonight's dress rehearsal is for one of Steve's productions.

6:01: Goddesses run to fetch their sleeping bags as it's going to be a long night.

7:00: Barry Tropp pops into the dress rehearsal to remind us that "Our Town" will be quite minimal.



1996 Staff:

Celine Bijeveld

Penny Van Gelderen

Hayley Whistler

Rosemari Flewellen

Priya Jobanputra

Elisabeth Karczmer (CIT)

Lighting and Sound Design

by Josh Leitner

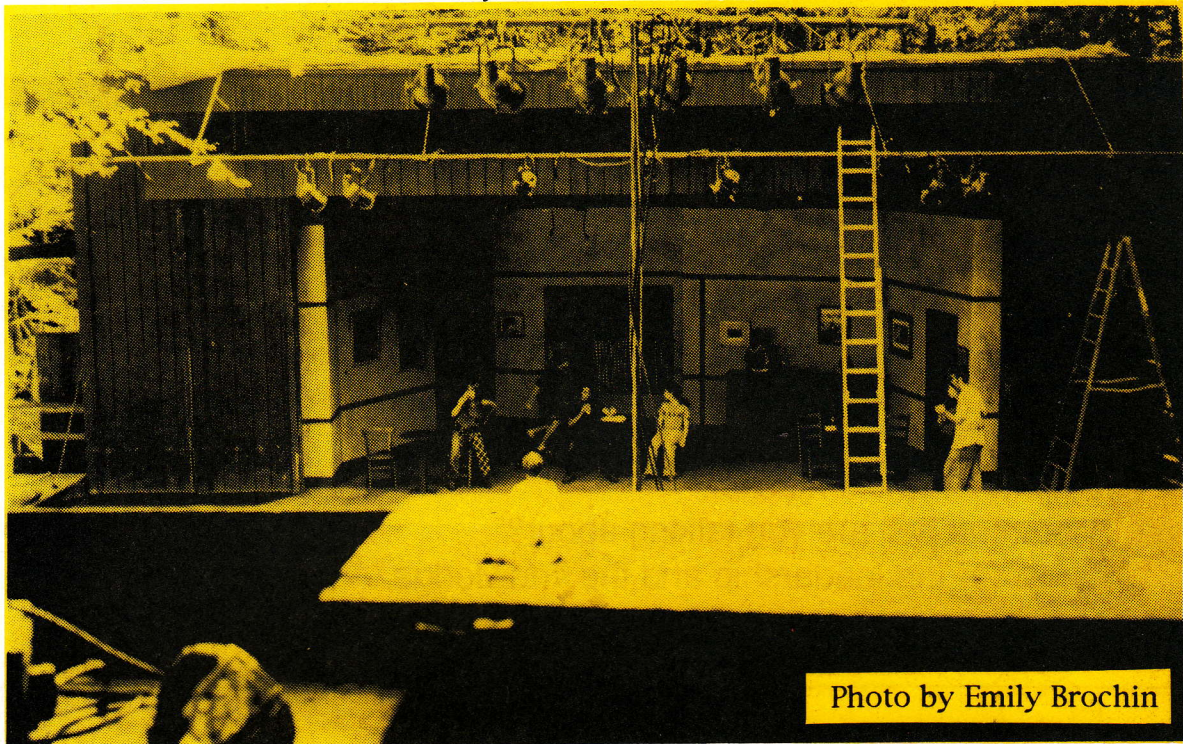


Photo by Emily Brochin

With a brand new staff, Lighting and Sound Design (L.S.D) has had a terrific year. From hanging the lights from under the big top for *Voices From the High School*, to hanging the lights and making the sound for *Oliver!* come alive, L.S.D. was a success. The first couple of days were slow as we tried to hang the pipes from the rafters in the Actors' Studio and figured out where all of the equipment was supposed to go. However, campers came down to L.S.D. to sign up to work the boards for the shows and help us hang lights and work with the sound. When we worked in the Actors' Studio, Adam loved the track lighting that helped us light the sets. With only a couple of days into camp a throat virus was going around at the Summer Theater. It was supposedly started by James, (Set Design) and then it hit Kyra and Tina. After a couple of weeks had passed, Tina sprained her ankle as she tried to take a short cut to the summer theater and tripped. However, even that did not stop her from climbing the ladders. Coming back to camp for the second year, Steve thought that he was going to work in the Video Shop, but right before he came to camp, he found out he was going to work with L.S.D.. He had not worked with the equipment for years, but he did a super job anyway. Of course, we can't forget Brian, who was our master electrician because he knows more than all of us put together. When a tough job had to be done and no one else knew how to do it, Brian did. That is not to mention how he acted like a monkey as he climbed from rafter to rafter in the Actor's Studio and did not even need the ladder. Christopher, also known as Topher, was the master of sound. He was terrific with mixing the sound and working with the campers who wanted to help n L.S.D. Although Michael Vicious arrived at camp a couple of days late, he definitely contributed to Lighting and Sound Design. From helping us run the spotlight for *Chicago*, to helping us with problems we came across, we were definitely glad to have him aboard. Then there is the C.I.T. Josh who always wanted something to do and went crazy when there was nothing. Lighting and Sound Design definitely had a good summer.

The Lighting and Sound staff included Steve Flewellen, Tina Barrigan, Brian Jurena, Adam Chamberlin, Christopher Tatta, Kyra Neeley, Michael Vicious and Josh Leitner.

Set Design

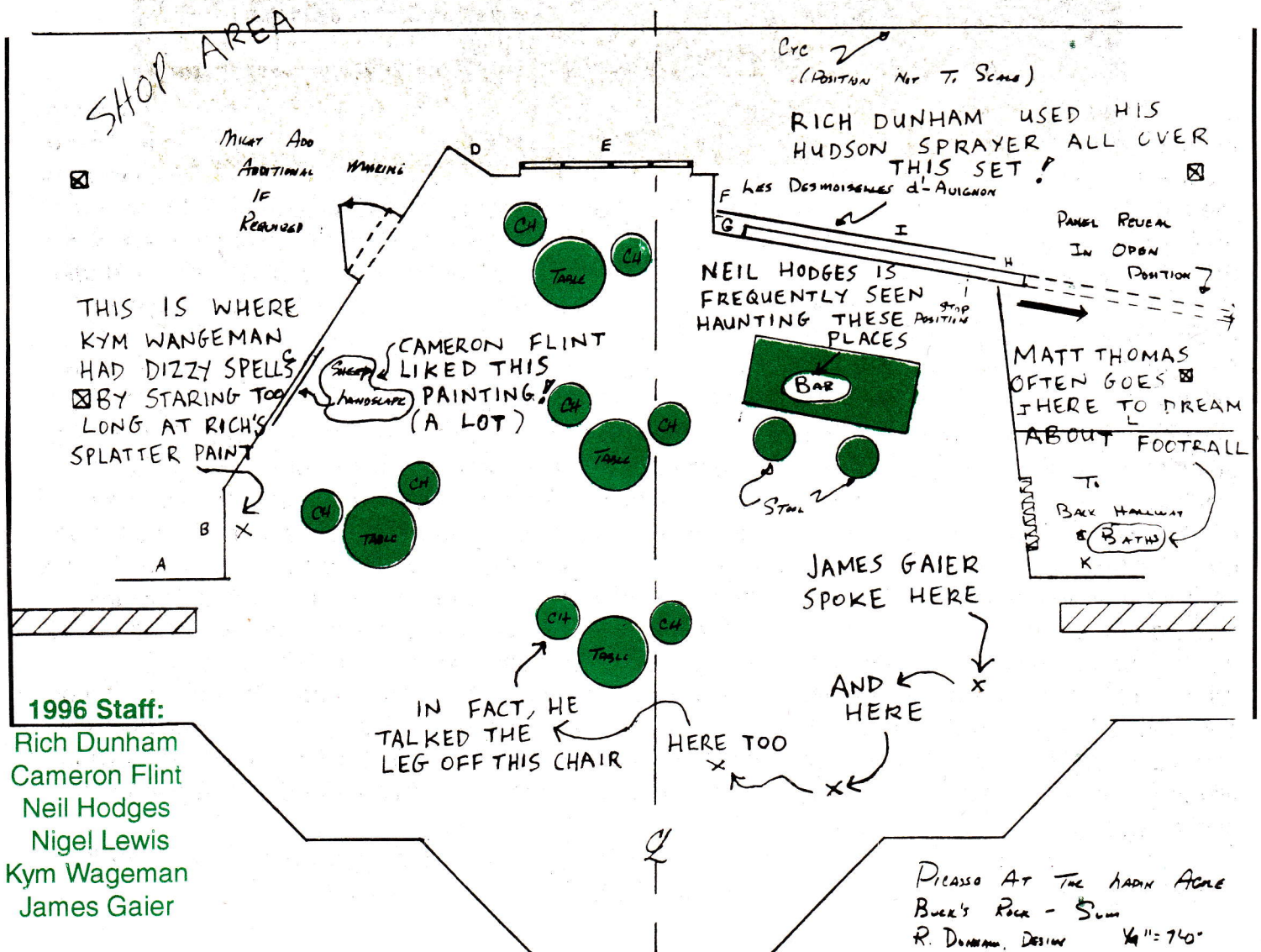
Life in Set Design has been a veritable blast this year . . . Seriously though, we have all learned as much about constructing scenery as we've taught. There is no better feeling than having the performing campers approach and say that they appreciate the work we do (Warren Sroka - you are a gem). This appreciation is entirely reciprocated, in the sense that it would be pointless producing good scenery if the acting and singing weren't up to scratch, and it never fails to impress me.

P.S. Kym and Matt: "West Coast Eagles forever!"

Neil: "Good stuff, me old mucker."

James: "What the hell are you talking about?"

Rich: "Thanks for the leadership and the knowledge."



VIDEO

"The video shop was definitely one of my favorite shops. I loved the equipment and I learned a lot about video and its equipment. I also enjoyed making music videos and short films." (Andrew Merellis)

1996 Staff:
Jeff Morgan
Emma Parmakis

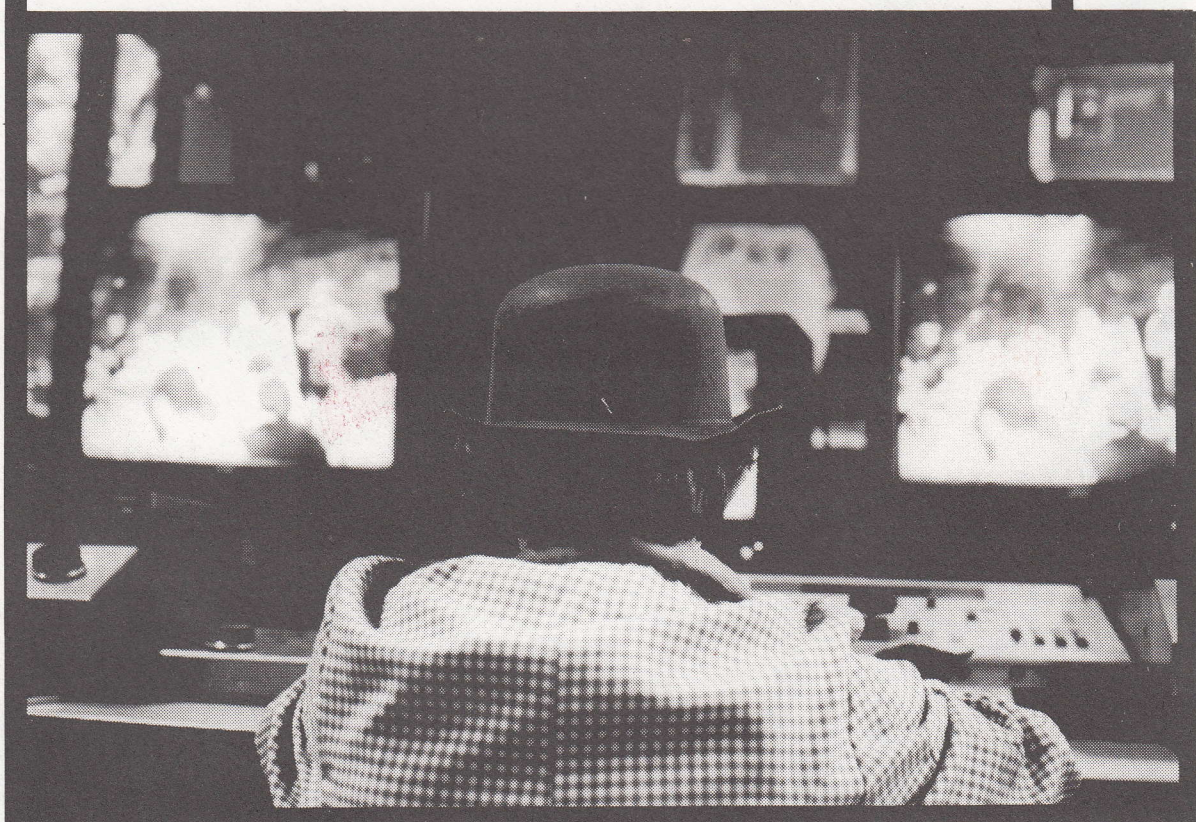



Photo by: Emily Brochin

"I enjoyed making a music video of 'Beercan' by Beck. It gave me a chance to use professional [video] equipment and experiment [with it]. It was a new experience for me and my friend. I had fun just testing out different things on the camera and the mixer. I most of all liked seeing the end result." (Teddy Stern)

"I enjoyed making my movie partly because the video shop here is so great. They are very well-equipped and up-to-date. The staff is also very knowledgeable." (Dan Blau)

WBBC

1996 Staff:
Anastasia Attiki
Roger Bailey
Ted Alexander (CIT)

THE  OF BUCK'S ROCK

May 74

Making your way up the hill from the office isn't easy. The steep climb is easy, though, compared to the hike over the rocks. You edge on, through the land of your imagination, perhaps fighting a dragon or two on the way to WBBC. Maybe not. Actually maybe the only thing on your mind is, "WBBC: The heart and voice of Buck's Rock." When you make it up to the station, the sun beating on your shoulders, you smile as you see the familiar faces of Ted and Anastasia. You wave as you walk in, perhaps exchange a few hellos. You get inside and jump on the couch, and bask in the cool air provided by the air conditioner. You look around wearily, tired from your day of shops. You glance at the murals at the walls. You stand and take interest in them. You come to the conclusion that this radio station is actually a time capsule. Memories of people who once dj-ed as you're about to, or the people who helped them do so. You see Roger, and smile and say, "Hi." He returns these actions and offers a witty comment. Oops. Time for your show. You jump into the chair, cds at your side, and smile, content that you are now a part of the capsule.

Music Shed

Marisa Escolar

Beth Kalisch

(And some unidentifiable JC's)

Music. Some call it freedom of expression, some call it life, some call it sound waves, others just call it the oldest form of Xerox. Other people would just reduce our summer down to one word: KLEZMER. However, we the authors of this article would choose another word: whack (like our fearless leader, Bruce, would say, "That was, as you people call it, whack." And then someone else would say, "What is whack?" And we never really figured that out. However, we did sing a song in Madrigals that was, in fact, whack. And that's the closest working definition we found.)

So. In the shed (which, by the way, we find to be a stupid word. Studio would be much better. Much more ostentatious, but not with the sort of negative connotations that go along with words like "ostentatious," just better.) we learned a lot. We also learned stuff in Erika's bedroom (you know, like the deep dark secrets of, er, uh, chords and uh Beethoven). Other cool stuff we learned was that "Fa la la la la" (besides being whack) means "word; what he said." And in chorus we got to rub each other while alternately the basses damned the altos and formed a union. And we did spiritual rain dances (okay fine, Dies Irae). However, we, the authors, believe that the basses were wrong in damning us. We can't help it if we're fabulous. (Or rather just bigger—Dave). A cappella made us delve into the deep recesses of our soul and come to the conclusion that "Cat's in the Cradle" was not meant to be sung by our group (although it is a great song...). And we learned that someone has a HUGE problem with guitars playing with a cappella pieces. (We disagree).

In jazz big band we played songs about frogs, and in improv, Dave, the music JC said, "We talked about yo' mama." Orchestra. Hm. This year we had no "yum's," just "logs." Oh well. When we signed our life away and joined "Pit," we were not aware that the full title was "The Pit of Despair." (Dave says that we give it that name, not because we didn't like it, but because we really like fruit: The Pit of Dis Pear.)

So, in conclusion, we would like to say: come to the music shed. (Whoops, studio) Oh wait, you're all at home now. Come back next year (or you'll get a beat down. Down beat?). And bring yo' mama, and we'll do klezmer. Fa la la la la...

1996 Staff:

Bruce Smith
Erika Blumberg
Rebecca Mercer-
White
Michelle Laliberte
Geoff Goldman
Rob Kuropatwa
Andy Lusher
Katerina Pejoska
Iva Blazkova
Colin Schliefer (JC)
David Hanlon (JC)
Ivan Rubenstein-Gillis

Matt Haicken (JC)
David Fishkin (JC)
Myq Kaplan (JC)
Lisa Silver
Bess Morrison

Kay Broom
Mairi Dorman
Eric Hirsch (CIT)
Eric Yudin (CIT)
Marisa Escolar (CIT)

Beth Kalisch (CIT)
Keri Knowles (CIT)
Dan Blake (CIT)
Ilana Solomon (CIT)



Guitar

The story of Dan, Ivan, Matt, Myq, the CITs and their struggle with an addiction to sniffing rubber cement

by Habiv

It was the best of times; it was the blurst of times. We had all of our strings; we had none of our strings. I didn't write that. Neither did I. I'm not schizophrenic, it's just that Sam Kusnetz keeps coming over and typing stuff. GUITAR IS THE OLDEST FORM OF XEROX.

This year, Dan the man was not the man. Instead, Ivan was the man. He will heretofore be referred to as Ivan the man. I am not just mindlessly dissing Dan, but he can't very well be the man if he didn't work full time. Whatever. As I was saying, Ivan the man proved that even if you look like the lead singer of Oasis you can still play some mighty fine acoustical jammification. Matt "Guitar" Haicken ripped up the soft underbelly of the aging dinosaur that is the conservative view of music at Buck's Rock with his revolutionary "rock and roll," fiery slide playing, and short hair (the juvenile delinquent). Dan "no longer the man but still pretty cool" Seiden, during his short stays at our humble camp led the group of militant Norwegian kung fu midgets that is guitar snack to new levels of groovage. Myq the illiterate, multifarious JC proved that the guitar really is easy to learn. Keri "don't tease me about my beehive hairdo" Knowles was a guitar CIT this year.



Oh yeah, there were also CIT's Eric Von Yudin, Swedish bach-rocker extraordinaire and Habiv "Eric Hirsch" Nahessapedapitallama, quiet but extremely talented, beautiful, studly and modest rapper from the streets of Los Angeles. Colin "I'm gonna get fired" Schlieffer did absolutely nothing. At least not for guitar. Roberto "I have no nickname because I was here for three days" Ruiz, quit. Omar the goth-rock Marilyn Manson black-haired guitar CIT did not exist. Shoutouts go to:Jonah, AJ, Celine, Robin, Oleg (even if he did look like a putz), Courtney, and the rest of the guitar snack posse to whom I apologize for my ignorance, as well as Bob Marley and Ernst.

Watch out for the gnats!

F.M.L.F.

Folk Music Liberation Front

by Beth Kalish



The Folk Music Liberation Front was first started in the '60's. Erika Blumberg revived it a few years ago, and ever since we loyal folkies have been congregating on the lawn every other day at 4:30 to sing '60's and modern folk music. We are proud to be the only non performance-oriented ensemble of the music shed. Our leaders are Erika and Ivan Rubenstein-Gillis, and JC's Myq Kaplan, Matt Haicken, and Dave Hanlon. (Note — Dave and Myq proved to everyone that a song could be written about any topic our deranged little minds could come up with — Marisa.) This summer was highlighted by lots o' singing, playing, harmonizing, songwriting, and history-of-protest-music learning. Also, FMLF is the oldest form of Xerox.

"Blood of the Innocent"

This Year's Rockin' Rock Cafe

This summer's Rock Café consisted of a montage of different styles and sounds from the intense mosh rhythms of hardcore rockers 'sovereign,' to the sad, funny and sometimes frightening cheez metal sounds of 'The Beast With Two Backs.' First session campers rocked out to the sounds of 'Mudphly'- a neo 70's grunge rock band as well as 'The Beast with Two Backs', 'Morning Wood'- a Cream cover band, 'Blues Improv,' 'Spindle' - a classic rock outfit; 'Fordasaurus' a mellow alternarock group; and 'Autonomous Anonymous' - a Ska band influenced by "No Doubt" and "Mighty Mighty Bosstones." However the audience was blown out of their seats by the last band, 'Sovereign'- a ultra-militant vegan metalcore outfit hailing from I-town, Ct, Scarsdale and LA.

Second session, the mighty 'Sovereign' returned to record a demo, as well as 'The Beast with Two Backs.' Other bands that session included a 'Minor Threat' cover band and the return of the Ska band.

T'was a rockin' summer

(Note — Rock Café has nothing to do with Xerox.)

1996 Staff:

Colin Schleifer

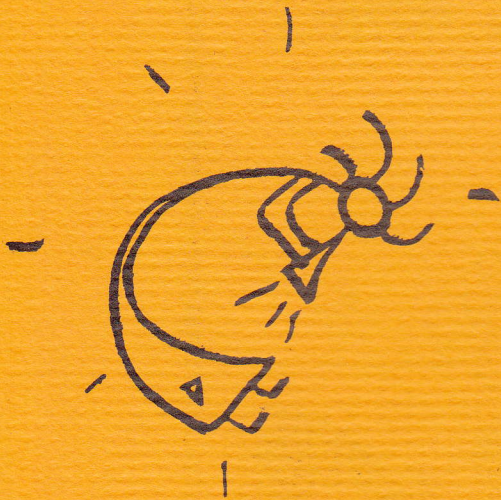
David Fishkin



Xavier Newton

Programmes





"Isn't it amazing, how the play fit exactly between the time the lights went up and the lights went down?"

-Steve Martin

Picasso at Lapin Agile

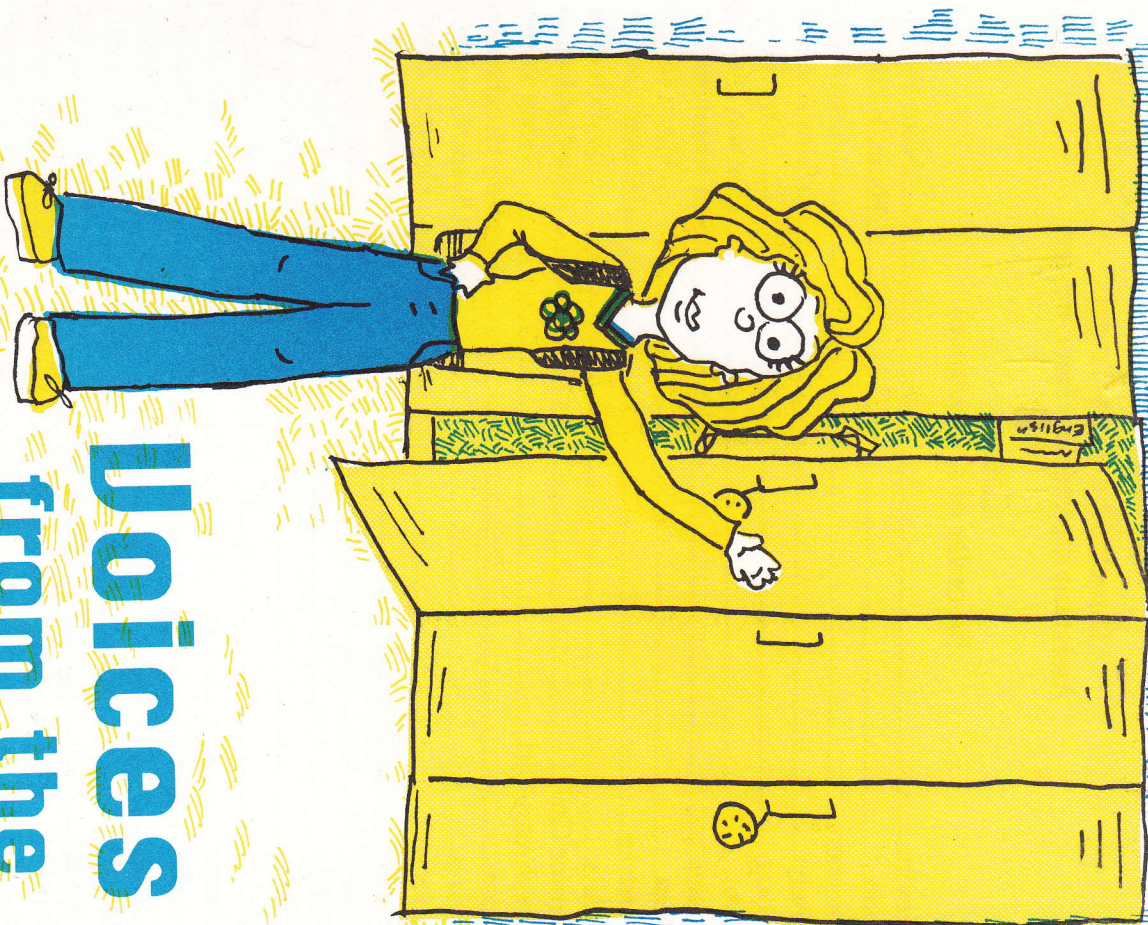




Photo by Dan Rubin

**Buck's Rock Camp,
59 Buck Rock Road,
New Milford, CT 06776**

July 6 1996



**Voices
from the
High School**

Voices From the High School

By Peter Dee
Directed by Barry Tropp
Assistant directed by Isaac Butler

Cast
(in order of appearance)

Kevin.....	Niko Vicario
Sean.....	Hannah Meyers
Stephen.....	Dan Blake
Shelia.....	Sara Axelrod
Doug.....	Dan Blake
Ann.....	Hannah Meyers
osie.....	Sull Abrahamson
Sara.....	Fizzy Koster
Andrea.....	Rebecca O'Brien
Chris.....	Ian Schleifer
Senior Girl.....	Julia Goldsmith
Freshman Girl.....	Tessa Roush
Rosa.....	Amanda Hutchinson
Maria.....	Allyson Goldberg
Lauren.....	Heather Zayde
Rachel.....	Sara Axelrod
Larry.....	Ian Schleifer
Bobby.....	Amanda Hutchinson
Ellen.....	Sara Wolkowitz
Teddy.....	Ian Schleifer
Danny.....	Dan Blake
Millie.....	Sally Abrahamson
Carol.....	Alexis Rosenbach
Mary.....	Moiria Reilly
lamie.....	Fizzy Koster
Patti.....	Fizzy Koster
Bo.....	Julia Goldsmith
Teen Santa.....	Lisa Schulman
Hector.....	Niko Vicario
Felix.....	Hannah Meyers
Freddy.....	Sara Axelrod
Susie.....	Heather Zayde
Catherine.....	Sara Wolkowitz

Lighting Crew
Hank Gretzinger
Josh Leitner
Tina Barrigan
Adam Chamberlin
Brian Jurena
Stephen Flewellen

Sound
Christopher Tatta

Makeup
Priya Jobanputra

Costumes
Celine Bijeveld
Penny Van Gelderen
Hayley Whistler
Rosemari Flewellen
Priya Jobanputra
Elizabeth Karczmer

Special Thanks to: Joelle Arp Dunham, Steve Ansell, Ernie Johns, Rich Dunham, Lizzie Sroka, Marc Richter, Neeya Byrd, Jules Dobson, LSD, Set Design, Costume, Sports, Pub, Ron and Margaret Danzig, Jon, Erica and of course, Ernst!

Director's Note: The greatest potential of theatre is the communication of truths. Too often in society teenagers are not heard. This is changing. Voices was written expressly for teenagers.

Stags and Hens.

By: Willy Russell

Stags and Hens.

By: Willy Russell



June 10, 1996

• MATTEO

Stags & Hens

by Willy Russell
Directed by Steve Ansell
Assistant Directed by Rosemary Benton
and Matteo Fantaci

Hen Cast

inda.....Dana Alpert
Maureen.....Amanda Quaid
Bernadette.....Megan Hart
Frances.....J.J.
Carol.....Jessica Lattif

Stag Cast

Eddy.....Eric Hirsch
Kav.....Peter LiCalsi
Robbie.....Eric Hochberger
Billy.....Sheik Yarbooti
Dave.....Eric Yudin
Peter.....Whyle Kye
Roadie....."Grunge"

Cast Note:

Although "Stags and Hens" is set in the heart of 'working class' Liverpool the themes and ideas expressed are relevant in any city or town where people's dreams and hopes are restrained by social and financial realities that many will never be able to break free from.

This production is dedicated to all the unknown and talented that were unable to break free and to all those who are still trying.

"There is nothing worse than a waste of talent."

Set Design
Rich Dunham

Master Carpenter
Cameron "the Jet" Flint

Set Crew
Neal Hodges
Kym Wangeman

Jim Gaiser
Matt Thomas
Eric Wellman
Jake Cohen

Lighting Design
Tina Barrigan
Adam Chamberlin

Lighting Crew
Andrew Zorowitz
Chava Meed
Josh Leitner
Leah F.

Sound Design
Christopher Tatta
Kyra Neely

Costume
Celine Bijveld
Rosemari Flewollen
Hayley Whistler
Penelope Van Gelderen
Priva Jobanputra

Props
Kym Wangemen

Special thanks to Ernie Johns, Joelle Arp-Dunham, Barry Tropp, Sam and Shana Hack, Sam and Carolyn Mazarella, Jaki Silver, Absasa Isma-
ro, all the wonderful theatre C.I.T.'s, Pilot, Rose Bonczek, and of course,
Ernst

BUCK'S ROCK CAMP,
59 BUCK ROCK RD, NEW MILFORD, CT 06776



Rachel Brown



BUCK'S ROCK CAMP
59 BUCK ROCK ROAD
NEW MILFORD, CT 06776

ROCK CAFE



JULY
12, 96

ROCK CAFE

organized by "sXe" Colin Schleifer
cover designed by Matt Dicke

1. **Mudphly**

jake rabinowitz--lead guitar, lead vocals
josh leven--guitar
emery roth--drums
brian--bass
josh plotnick--clarinet

Stairway to Heaven--Led Zeppelin
Machinehead--Bush

2. **The Beast with two Backs**

ted 'vegan warrior' alexander--vocals
matt 'the name says it all' dicke--bass
eric 'dr. feelgood' hirsch--guitar
eryq von yudin--guitar
colin 'i'm gonna get fired for this' schleifer--drums

The Beast with two Backs--original
Rats, Bats, and Wasps--original

3. **Morning Wood**

alex kroll--guitar
terence kooyker--drums
joey roth--percussions
josh feldman--percussions
myq kaplan--guitar
jesse newman--bass
david fishkin--vocals

White Room--Cream

4. **Blues Improv**

geoff--drums
keri--guitar
hirsch--bass
haiken--guitar

Born with a Broken Heart--Kenny Wayne Shepherd

5. **Spindle**

dan blake--vocals, rhythm guitar
mike radosh--lead guitar
elliott brown--bass
raphi gottesman--drums

Purple Haze--Jimi Hendrix Experience
Sunshine of Your Love--Cream

6. **Fordasaurus**

scott simpson--guitar, backup vocals
teddy stern--guitar, vocals
alex--drums

Natalie--original
Daisy--original

7. **Autonomous Anonymous**

jon--guitar
elliott--bass
raphi--drums
mike r.--trombone
a.j.--trumpet
david fishkin--sax
andrew--vocals
jordan--backup vocals, keyboard
michael ajerman--cornet

March of the Chickens--original

8. **Sovereign**

colin schleifer--vocals*
eric hirsch--guitar
eric yudin--guitar
ted alexander--bass, vocals
geoff goldman--drums

We Lie--original
Utopia's Deception--original
Keepin' it Real--25 ta Life

*backup vocals also by matt dicke

Special thanks: Alo, Music Shed and Staff, Pub shop, Gwen Kelly, Rob Kuropatwa, Erix Yudin and Hirsch, Matt Dicke, LSD, Ernst, and to anyone forgot--thanxxx!

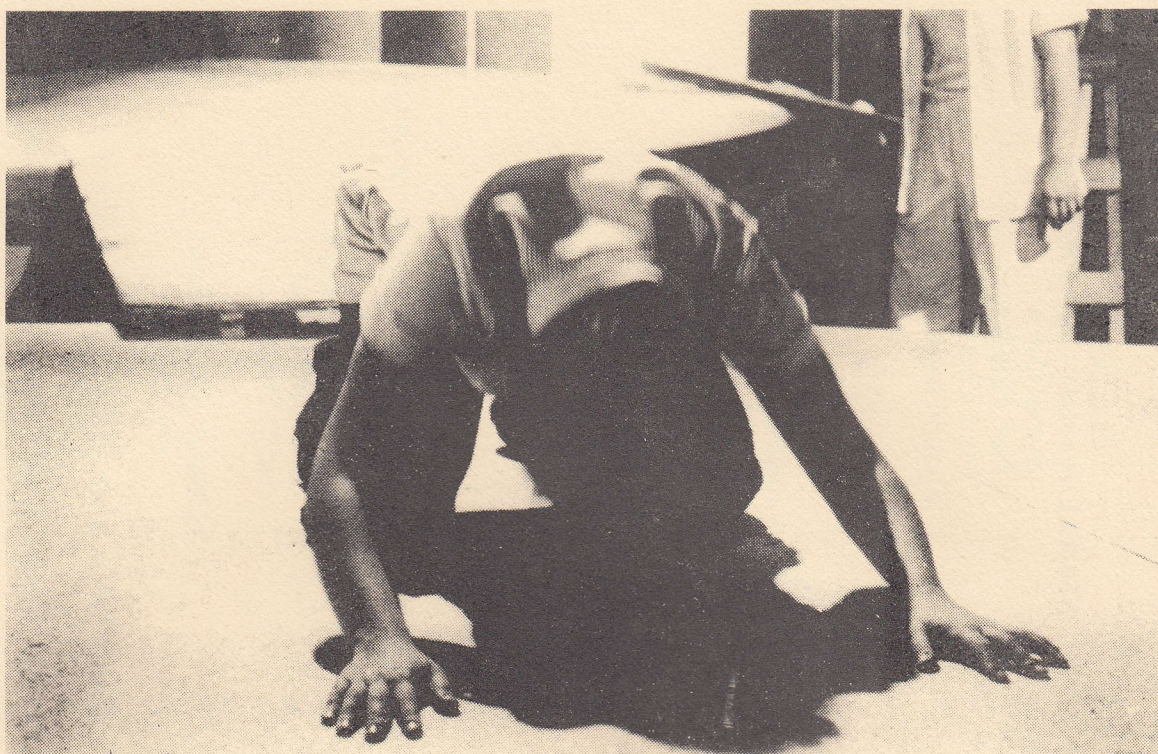
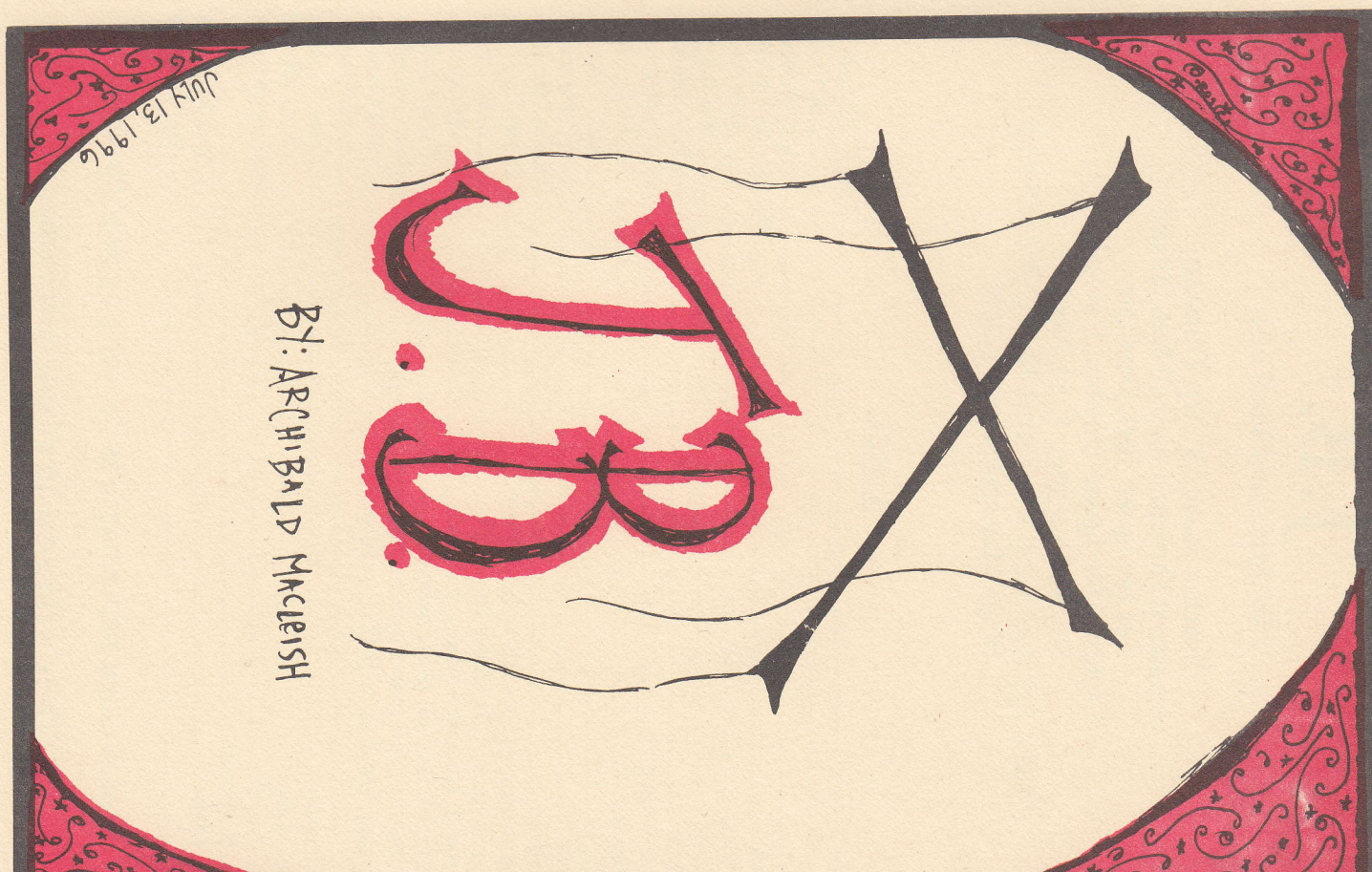
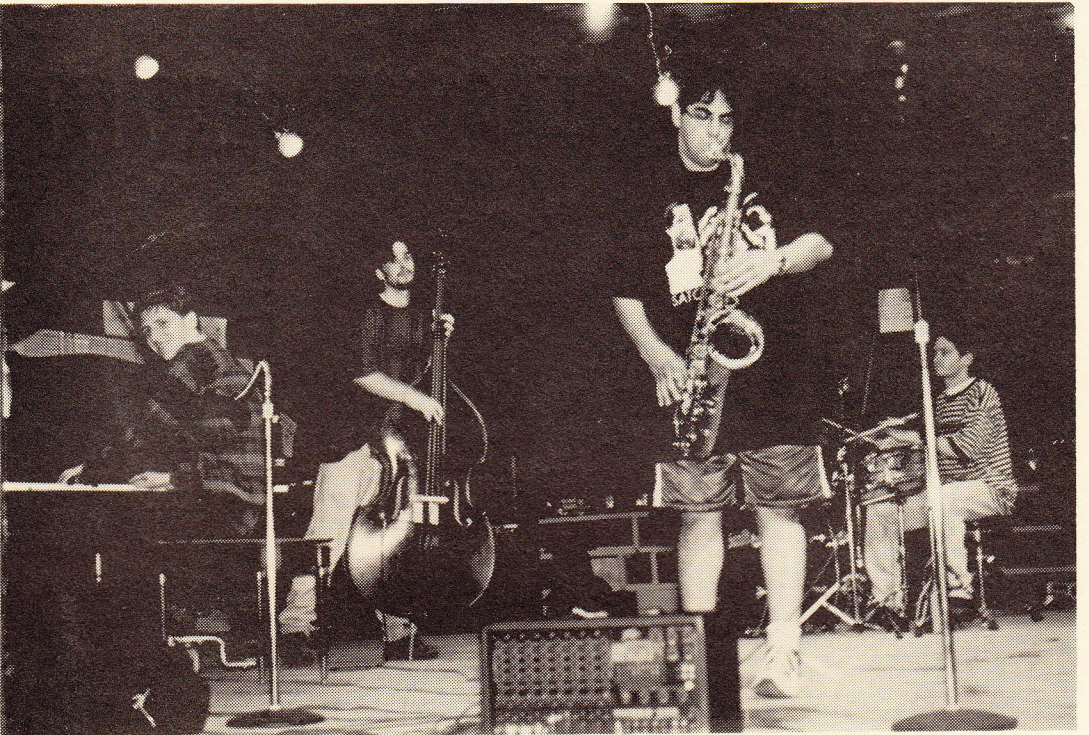
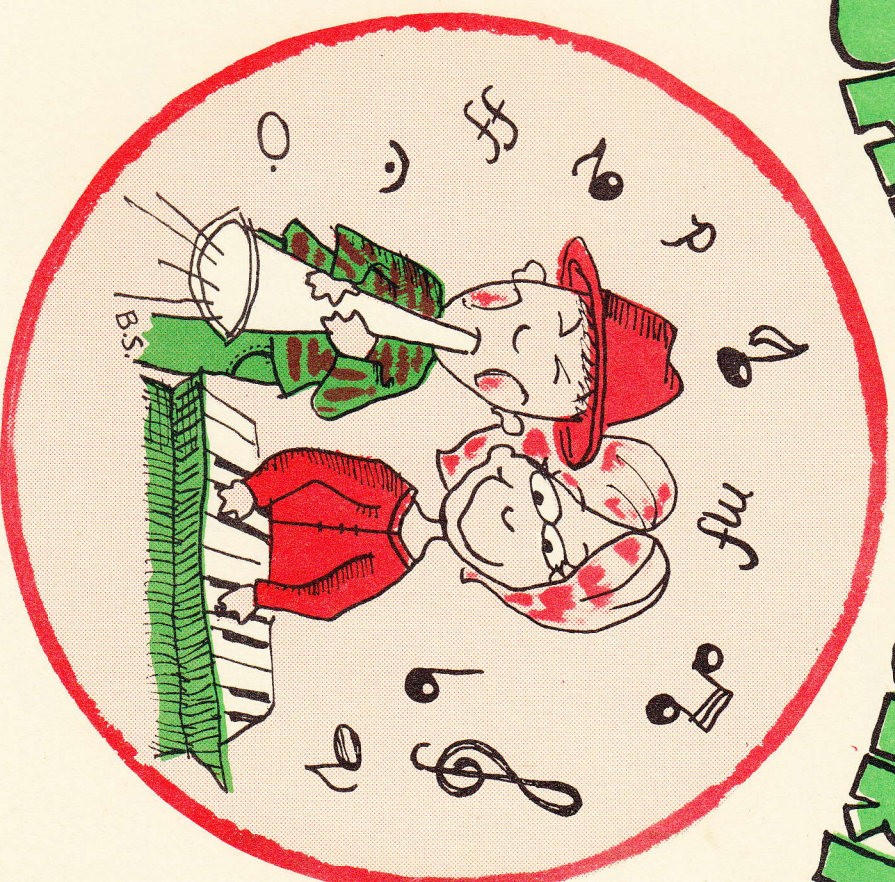


Photo by Brett Kizner

Buck's Rock Camp,
59 Buck Rock Road,
New Milford, CT 06776



Music SHED CONCERT



Buck's Rock Camp
59 Buck Rock Road,
New Milford, CT 06776

July 14 1996

Music Shed Concert

Prelude

Brass Quintet Sonata #1.....Pezel

Jazz Band

Mixolydian Soul Frog.....Frank Mantooth
Soloists Dan Tucker and Dan Blake
Mood Indigo.....Ellington
Soloists Dan Blake and Marisa Escolar
Cute.....Neal Hefti
Soloist Simon Reiff

Chorus

Who'll Be a Witness.....traditional arr. Whalem
Step by Step.....traditional arr. Blumberg
Dies Irae.....Mozart (from Requiem)

String Ensemble

Little Dance Suite.....Telemann

Madrigals

Weep O Mine Eyes.....Bennet
My Bonnie Lass She Smileth.....Morley arr. Duff

Jazz Improvisation Thang

Song for My Father.....Horace Silver
Footprints.....Wayne Shorter

Wackappella

Is That the Way You Look.....Taylor arr. Kim
Love Will Keep Us Together.....Captain and Tenille arr. Sanborn

Orchestra

Water Music #1,2,8.....Handel
Pavane.....Faure
Csardas.....Monti
Soloists Myq Kaplan and Daniel Cohen

Orchestra and Chorus

Gloria.....Vivaldi

Jazz Big Band	Chorus	String Ensemble
Marisa Escolar	A-A Capella	Iana Solomon
A.J. Horowitz	M- Madrigals	Nat Budin
Bruce Smith	Melissa Berman A M	Daniel Cohen
Mike Radosh	Beth Kalisch A M	Myq Kaplan
Brenda Smith	Alana Clements A M	Katerina Pejaska
Dan Tucker	Jessica Lattif	Michelle Laliberte
Andrew Lusher	Allison Schultz	Jazz
Dan Blake	Erika Loker	Improvisation
David Physshkin	Lily Thom	Thang
Simon Reiff	Sarah Schacter	Samuel Ascher
Elliot Brown	Danielle Friedman	Dan Tucker
David Hanlon	Marisa Escolar A M	Dan Blake
Raphl Gottesman	Kate Schapira A M	David Hanlon
Geoff Goldman	Shelley Lavin A M	Geoff Goldman
	Lara Kasoff A	Dav'd Fishkin
	Kate Mincer	
	Iana Solomon	Orchestra
	Marie Sylvester	Daniel Cohen
	Bess Morrison	Nell Livnan
	Thomasin Franken	Michelle Laliberte
	Katerina Pejaska	Myq Kaplan
	Leah Nelson	Katerina Pejaska
	Lynn Underwood	Eric Von Yudin
	Liz Johnson	Iana Solomon
	Sara Froikin	Nat Budin
	Rebecca Mercer-White	David Golden
	Mike Donohoe A M	Tassie Hajal
	Myq Kaplan A M	Kyra Neely
	Dan Cohen	Mariana Depetris
	Sam Kusnetz A M	Elisheva Silver
	David Hanlon M	Dan Blake
	Marc Mayer	Tina Branigan
	Eric Hirsch A	Andrew Lusher
	Dan Blake A	David Fishkin
	Bruce Smith	Kay Brown
	Jake Lillen	Marisa Escolar
	Ron Wilson	A.J. Horowitz
	Lisa Silver	Mike Radosh
	Charlotte Saenz-Boldt	Jordan Gatenby
	Becky Lall A	Geoff Goldman
	Mara Wolman A M	Dinckelschnotz
	Jo Bond	
	Lori Feldstein A M	Brass Quintet
	Sara Tedeschi	Marisa Escolar
	Iva Blaskova	A.J. Horowitz
	Megan Hart A	Andrew Lusher
	Emily Zilber	Mike Radosh
	Sarah Kornfield	Bruce Smith
	Erika Babad	

Master of Ceremonies..... Matt Haicken
Chorus Conductor.....Erika Blumberg
Accompanist.....Iva Blazkova
Cover Design.....Blythe Sheldon

Lighting Design

Tina Barrigan
Brian Jurena

Sjound Design

Kyra Neeley
Christopher Tatta

Stage Manager

Neeya S. Byrd

Light Board Operator

Erin Cullen

Sound Board Operator

Neeya S. Byrd

Program Design

Annie Reeds

Poster Design

Vanessa Henke



Special Thanks To: All the dancers who have committed themselves to making the dance studio an amazing place to spend the summer, Amanda Lipitz (an awesome J.C.), Vanessa and Meredith (two incredible people), Ron Danzig, Jon Metric, Erica Babad, the entire maintenance crew for moving benches, fixing flat tires, and oiling stuck doors, the kitchen staff for the fabulous snacks and delicious Informance cake, costume shop women for all your hard work, the Pub shop for the programs and patience in helping us figure out those darned computers, LSD who, unselfishly, makes our work shine even brighter and a special thank you to Ernst for allowing us all to participate in making the world a better place through art.

Buck's Rock Camp,
59 Buck Rock Road,
New Milford, CT 06776

July
17/18
1996



"Kisses"

Choreography: Neeya S. Byrd
Music: Evan Lurie
Dancer: Amanda Lipitz

"Neesa"

Choreography: Sonya M. Peedin
Music: Jesse Manno
Dancers: Andrea Fiedman, Allison Glazer, Gwen Kelly, Emily Price

"Return to Innocence"

Choreography: Vanessa Henke
Music: Enigma
Dancer: Vanessa Henke

"Restricted Area"

Choreography and Text: Neeya S. Byrd
Music: David Byrne
Dancers: Allison Glazer, Emily Glatzer, Vanessa Henke, Debbie Horwitz, Julia Jacobson, Chelsea Levy, Lila Crimaodo McDowell, Meridith Martin, Eve Mersfelder, Emily Price, Lizzie Sroka, Laura Weiss

"The Waitress"

Choreography: Erica Baumgart
Music: Tori Amos
Dancers: Chava Meed, Hannah Meyers

"A New Gramali"

Choreography: Debbie Horwitz and Rachel Spiller
Music: Cirque du Soleil
Dancers: Debbie Horwitz and Rachel Spiller

"Flying, Smiling Death"

Choreography: Amanda Lipitz
Music: Billy Joel
Dancers: Allyson Goldberg, Justine Haemmerli, Lara Kassoff, Chelsea Levy, Claire Lieberman, Emily Price, Annie Reeds, Lizzie Sroka, Lily Thom, Jessica Weiss

"Since You Asked"

Choreography: Sonya M. Peedin
Music: Sheldon Mirowitz and Martin Kolbe
Dancers: Vanessa Henke and Meridith Martin

"Within You, Without You"

Choreography: Chava Meed and Hannah Meyers
Music: Beatles
Dancers: Chava Meed, Hannah Meyers, Jessica Weiss, Laura Weiss

"Vogue"

Choreography: Mara Wolman
Music: Madonna
Dancers: Andrea Fiedman, Tassie Hajal, Julia Jacobson, Mara Wolman

"A New Beginning"

Structured Improvisation by Neeya S. Byrd
Music: Cirque du Soleil
Dancers: Emily Glatzer, Tassie Hajal, Debbie Horwitz, Eve Mersfelder, Dara Samuels, Rachel Spiller

"Untitled"

Choreography: Meridith Martin
Music: Tori Amos
Dancers: Meridith Martin and Liz Potenza

"Let's Get It On"

Choreography: Gwen Kelly
Music: Marvin Gay
Dancers: Rachel Breckman, Justine Haemmerli, Vanessa Henke,

"Mother, Mother"

Choreography: Lizzie Sroka
Music: Tracy Bonham
Dancer: Lizzie Sroka

"Tosha (Two Shoes)"

Choreography: Peter Tucci
Music: Jewel

Dancers: Neeya S. Byrd, Gwen Kelly, Claire Lieberman, Sonya Peedin, Lily Thom, Peter Tucci, Jessica Weiss

INTERMISSION

Crew

Set Crew

Master Carpenter: Cameron Flint
James Gaier
Neil Hodges
Matt Thomas
Kym Wangeman
Brett Abrams
McDavid Moore

Zack Shopsisin
Simon Fornari
Heather Zayde
Justine Flax
Hank Gretzinger
Andrew Zanowitz
Rae Kunreuther

Lighting

Master Electrician: Brian Jurena
Tina Barrigan
Stephan Flewellen
Josh Leitner

Sound

Christopher Tatta
Brett Kizner
Gnat Budin

Costume Design

Celine Bijleveld
Rosemari Flewellen
Priya Jobanputra
Penny Van Gelderen
Hayley Whistler
Elizabeth Karczmer

Lightboard Operators

Hank Gretzinger
Jacob Hellman
Follow Spot: Michael Vicious, Jaki Silver

The Dancing Floor Crew

Isaac Butler, Sam Kusnetz, Habiv, James Gaier

Special Thanks To: Steve, Joelle, Barry, Shelley and the Pub Shop, Rabbi Mama, Sonya, Neeya, Stefan Kopin, and of course, Ernst

BUCK'S ROCK CAMP
59 BUCK ROCK RD. 1
NEW MILFORD, CT
06776

CHICAGO



17TH
JULY
%

Cast

Master of Ceremonies.....	Peter Tucci
Velma.....	Melanie Errico
Fred.....	Colin Kindley
Roxie.....	Erika Loker
Amos.....	Warren Sroka
Fogarty.....	Ian Schleifer
Liz.....	Damon Grant
Annie.....	Lily Thom
June.....	Thomasin Franken
Hunyak.....	Zoë Jess Levy
Mona.....	Samara Glyn
Matron.....	Sarah Kornfeld
Billy.....	Ron Wilson
Tailor.....	Armen Weitzman
Mary Sunshine.....	Beth Kalisch
Harry.....	Mike Donahue
Kitty.....	Rebecca Brachman
Doctor.....	Anya Degenshein
Ara.....	Thomasin Franken
Bailiff.....	Anya Degenshein
Announcer.....	Kate Mincer
Clerk.....	Danielle Friedman
Judge.....	Ian Schleifer
Foreman.....	Lori Feldstein
Harrison.....	Armen Weitzman
Jail Guard, Circus Stage Hand.....	Barry Tropp
Reporters.....	Liz Schumaecker
	Kate Mincer
	Danielle Friedman
	Lori Feldstein
	Mike Donahue
	Mara Wolman

Chicago

A Musical Vaudeville

Book by Fred Ebb and Bob Fosse

Music by John Kander Lyrics by Fred Ebb

Based on the play "Chicago" by Maurine Dallas Watkins

Director: Ernest Johns

Musical Director: Erika Blumberg

Choreographer: Amanda Lipitz

Assistant Directors: Sarah Yahr Tucker and

Sarah Elizabeth Levithan

Set Design: Rich Dunham

Lighting Design: Adam Chamberlin

Sound Design: Kyra Neely

Vocal Coach: Bess Morrison

Pantomime Coach: Erica Babad

Stage Manager: Jaki Silver

Dance Captain: Thomasin Franken

Setting: Chicago, late 1920's

Pit Orchestra

Violin

Dan Cohen

Keyboards

David Hanlon

Simon Reiff

Trumpets

Bruce Smith

Marisa Escolar

Reeds

Andy Lusher

Dan Blake

Mandolins

Ivan Rubenstein Gillis

Katerina Pejaska

Percussion

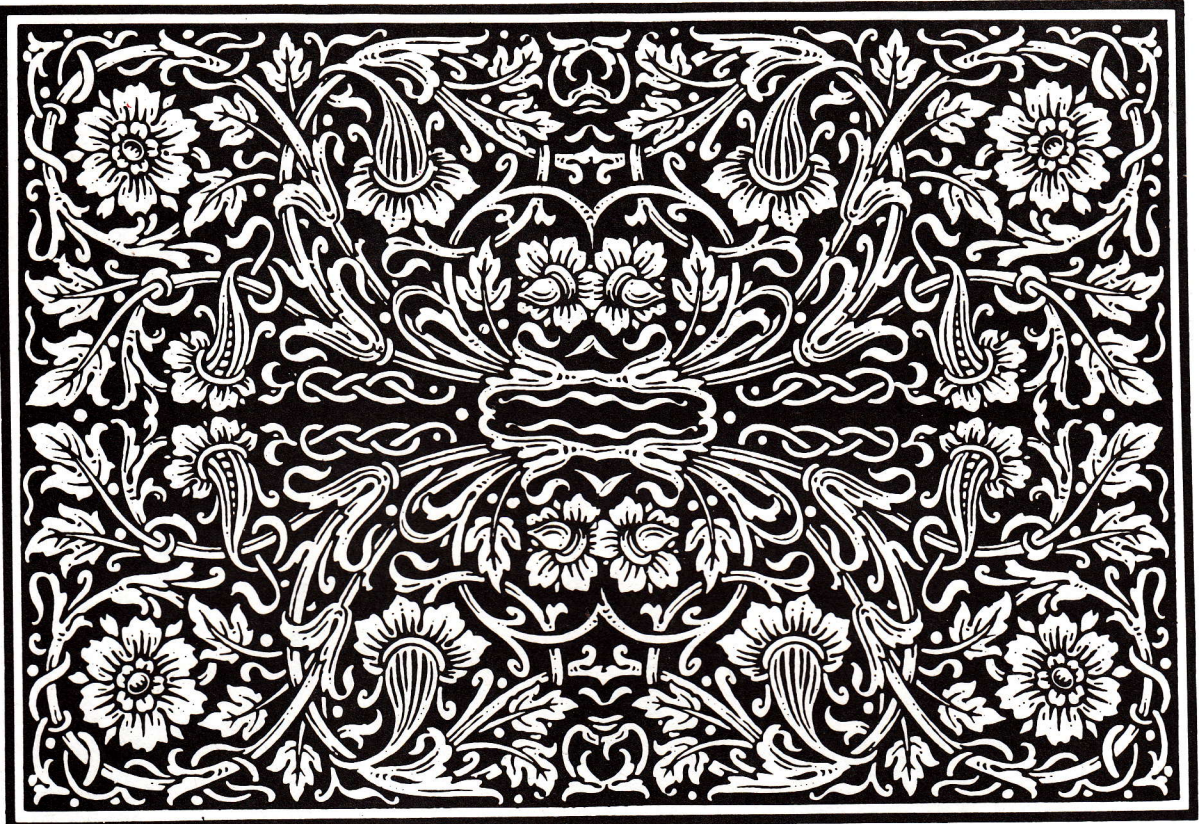
Geoff Goldman

Clown Show

70X5R



July 19 1996



Buck's Rock Camp, 59 Buck Rock Road,
New Milford, CT 06776

70X5R

A Middle Age Crisis

A Clownus Showus written by the Buck's Rock Clowns

dramatis personae

(in height order)

Joe Zeltzer CIT	Allison Schultz
Ruth Israely CIT	Jonathan Kroll
Heidi Handelsman CIT	Melissa Berman
Emily Weinstein	Claire Frierman
Annie Reeds	Josh Feldman
Roy Berman	J. J.
Laura Weiss	Owen Poindexter
Adriane Sandler	Mike Donahue
Rachel Breckman	Rebecca Brachman
Joey Roth	Mara Wolman
Jake Cohen	Lori Feldstein
Gibney Patterson	Alex Kroll
Gabriel Shaykin	Jessica Latiff
Simon Fornari	Whyle Kye Mauriello
Jesse Neruman	Eric Wellman
Ted Phillips	Dan Tucker
Adam Turek-Herman	Peter Licalsi
Jon Rachmani	Carol Faden
Sara Wolkowitz	Sarah Brochin
Haley Tanner	Marissa Block
Emily Brochin	Andrew Merelis

" Doctors visiting plague victims believed that their noses should be covered to prevent infection. "-- Daniel Cohen, *The Black Death*.

clownae staffar

(in order of inseat)

Sam Hack	Shana Hack	David Iseron JC	Adam Markovics JC
Becky Drysdale JC	Joseph Zeltzer CIT	Heidi Handelsman CIT	
Ruth Israely CIT			


" Tragedy is when I get a paper-cut. Comedy is when you fall down a hole and die."

--Mel Brooks.

directors personae

(in order of nutritional content)

(not the order of the show, so don't follow along)

Shana Hack, Ruth Israely (A.D.)- "Ship of Fools vs. The Noble Savage"
 Sam Hack & Erica Babad, Heidi Handelsman (A.D.)- "7 Sins"
 David Iseron-Taylor-Thomas- "This Piece is Torture"
 Adam Becker-Markovics- "Family Fun"
 Becky Drysdale, Joey Zeltzer (A.D.)- 
 Marc Zeltzer & David Fishkin- "John Wilkes Booth, Man or Myth (grail thing)"

techus flachecus

(in order of decibal level)

Chava Meed- Light Board Operator
 Andrew Zorowitz- Sound Board Operator
 Tina Barrigan & Steve Flewessen- Light Designers
 Kyra Neeley & Christopher Tatta- Sound Designers
maddus propus
 (in order)

Cade Goldenberg

setus construtionopolus

(in batting order)

Rich Dunham, Cameron Flint, James Gaier, Neil Hodges, Matt Thomas, Kym Wangeman

gratis personae

(in the order of the pesach ceremony)

Batik, Justine Haenmerli, the lovely females of costume, Joelle, Steve, Ernie, Bert, Barry, PLUB (they know their computers), Kitchen, set design, the Australpithicus Afarensis without whom there would not be a clown staff, the Markovics' and their driving abilities, Gross' Auto Repair Shop in Roslyn, ceramics, Rebecca White, Ron, Jon, Erica, Ringo, the fantabulous Ernst and, of course, Lassie.

This show has been brought to you by a grant from the Helena Rubenstein Foundation, Chubb, and donations from viewers like yourself.

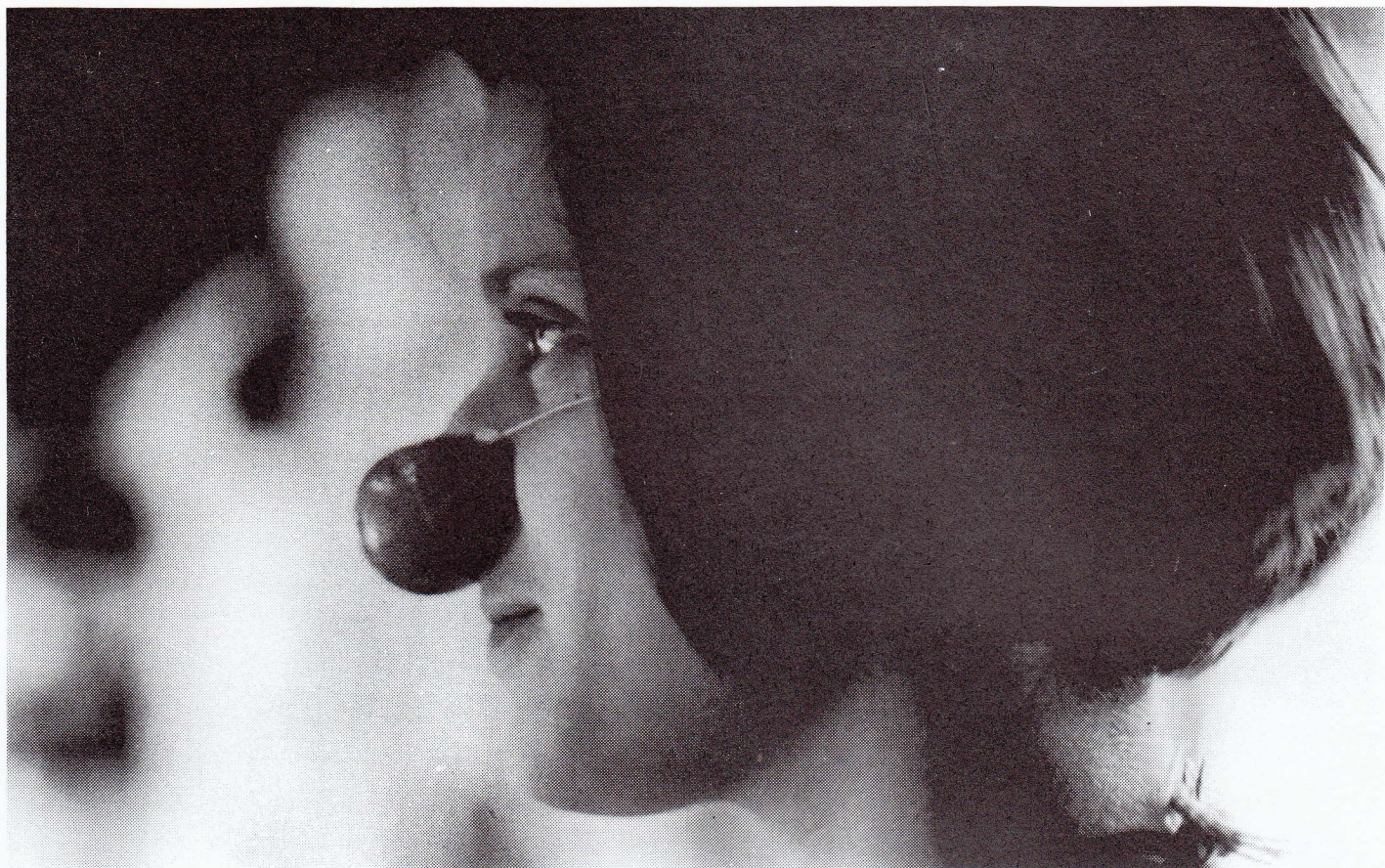
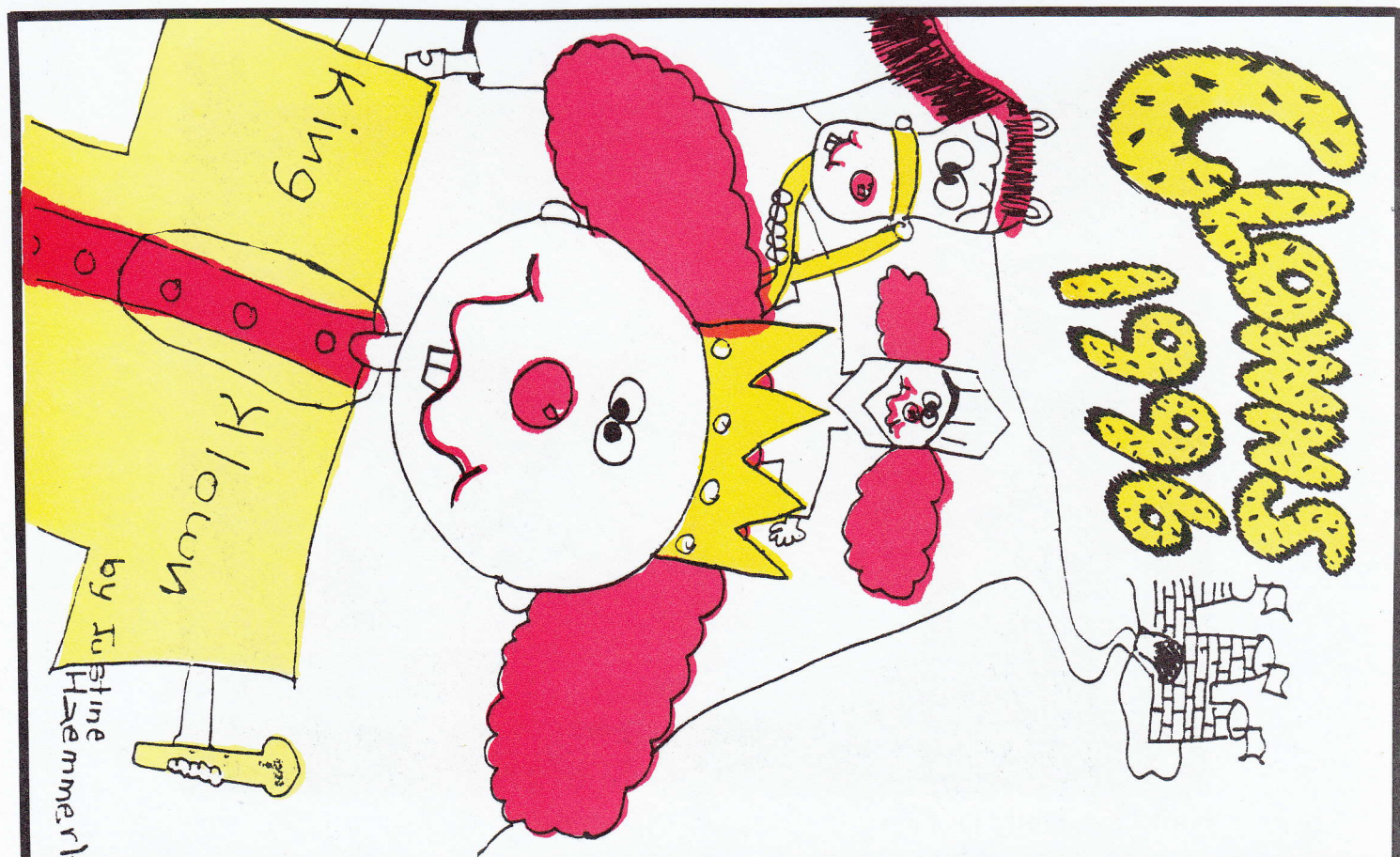


Photo by: Emily Brochin



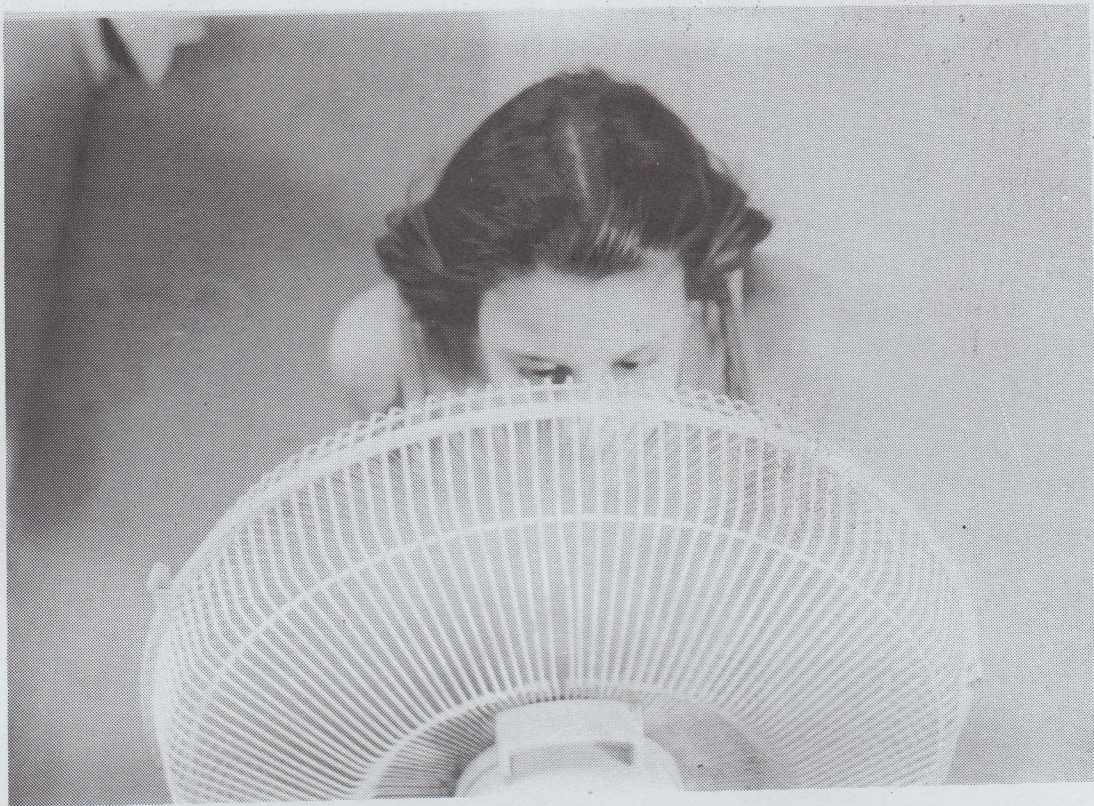


Photo by: Emily Brochin

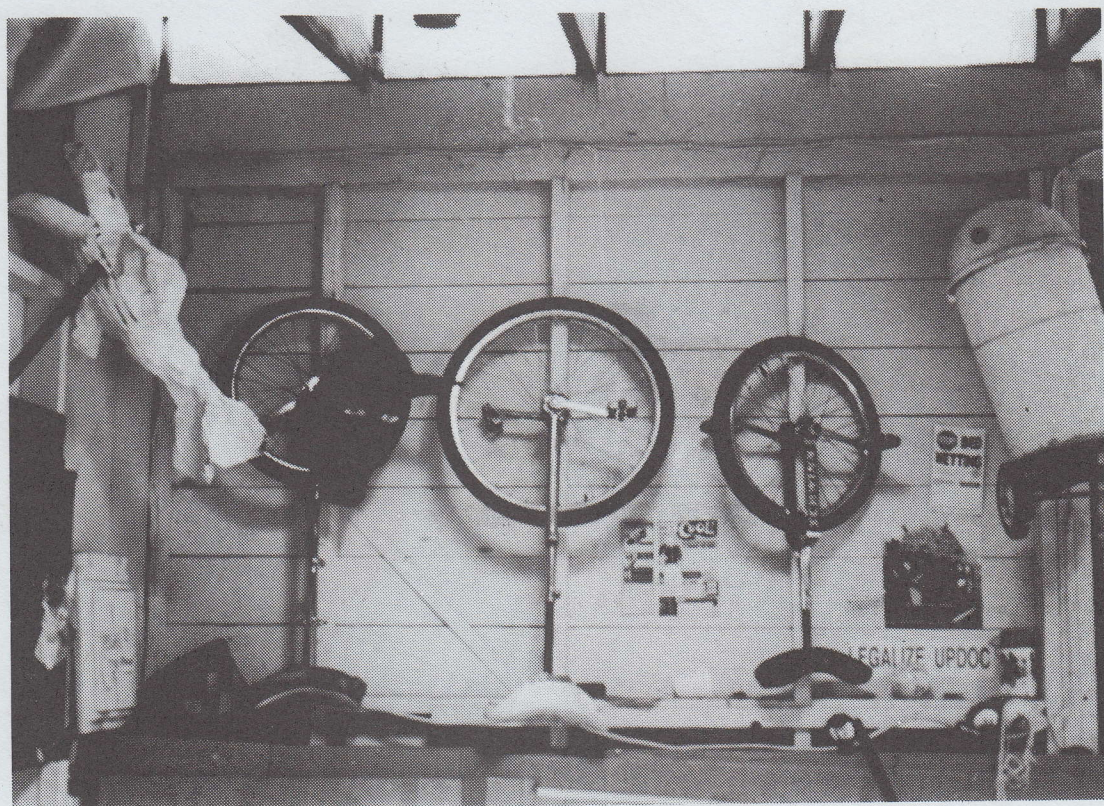
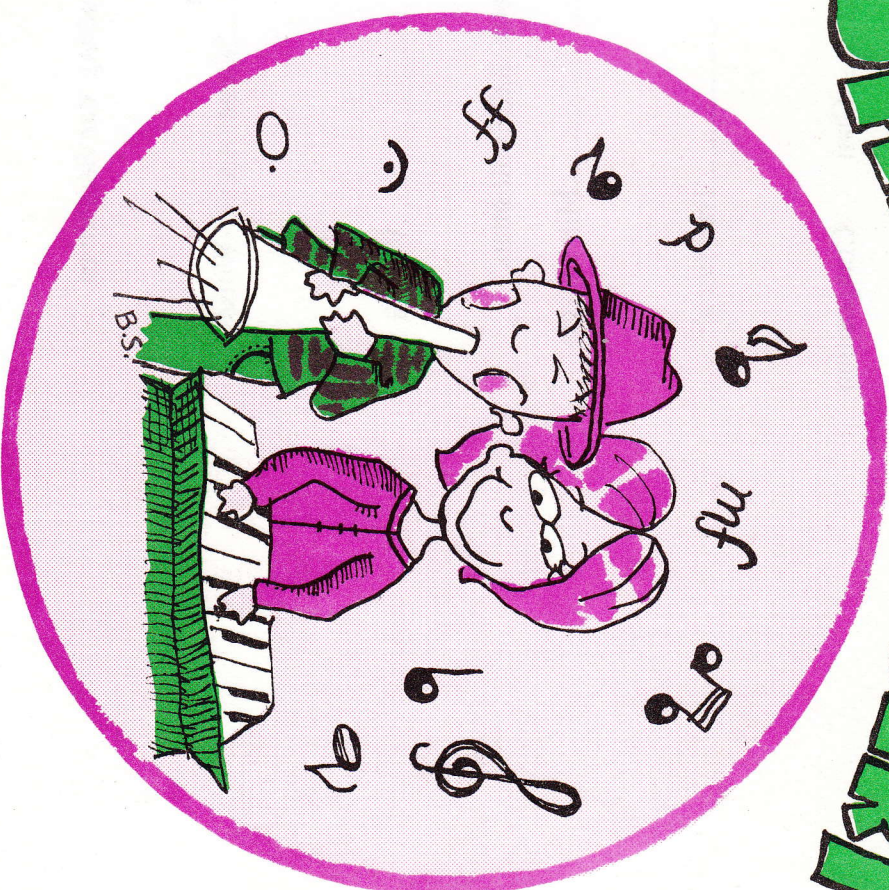


Photo by: Emily Brochin

Buck's Rock Camp
59 Buck Rock Road,
New Milford, CT 06776



Music SHED CONCERT



July 19 1996

Alison Steingold-Piano
Sonata Pathétique.....Ludwig Van Beethoven

Samuel Ascher-Weiss and Rafi Gottesman
Untitled.....Samuel Ascher-Weiss

Nathaniel Budin
accompanied by Mairi Dorman
Allegro from Cello Sonata.....Vivaldi

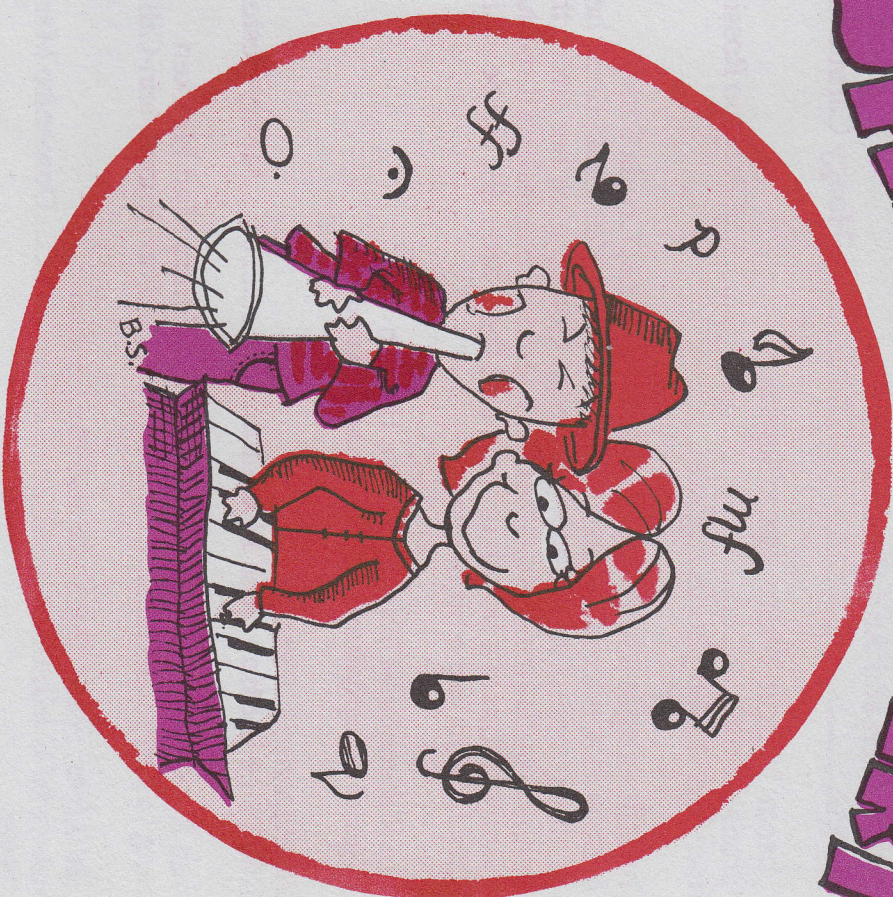
Jordan Gatenby, Elliot Brown, Mike Radosch, Rafi Gottesman,
A.J. Horowitz
Tune-UpMiles Davis

Jessica Katz
Long, Long, Ago.....Traditional

Jordan Gatenby and Rafi Gottesman
Untitled.....Own Composition

Music

SHED CONCERT



Buck's Rock Camp
59 Buck Rock Road,
New Milford, CT 06176

July 22 1996

Programme

Master of Ceremonies.....	Bess Morrison
Marisa Escolar	
Sonata for Trumpet and Piano.....	Purcell
Matt Haiken and Andy Lusher	
Georgia.....	Hoagy Carmichael
Rebecca Mercer-White <i>Mezzo Soprano</i>	
Cruda Sorte!"	Giacomo Rossini
from The Italian Girl in Algiers	

The following is a brief explanation of the aria, Cruda Sorte. Isabella has set out to rescue her beloved Lindoro and finds herself shipwrecked and alone. She begs God to give her strength. Then she pulls herself together and decides that really all she has to worry about is a bunch of men, and they, after all, can be easily handled with just a bit of charm."

van Rubenstein-Gillis and Dave Hanlon	
Original composition for Guitar and Mandolin	
Bess Morrison <i>Mezzo Soprano</i>	
This Place is Mine from Phantom.....	Maury Yeston
van Rubenstein-Gillis, Eric Hirsch, Eric Yudin, Matt Haicken	
Song to Jerry Garcia.....	Ivan Rubenstein-Gillis

Lisa Silver, Ivana Blazkova and Ilana Solomon	
Sonata in G Minor.....	Domenico Maria
Dreyer	
Largo e cantabile	
Allegro	
Largo	
Giga - Allegro	

Myq Kaplan	
Untitled original composition for Guitar.....	Myq Kaplan

Eric Hirsch, Eric Yudin, Dave Hanlon, Geoff Goldman and Ivan Rubenstein-Gillis	
All the Love of the Universe.....	Santana

Beth Kalisch	
Someone to Watch Over Me.....	Gershwin
Dave Hanlon and Myq Kaplan	
Original Composition for Two Guitars	

Bess Morrison <i>Mezzo Soprano</i>	
There's Always One You Can't Forget.....	Charles Strauss

Bess Morrison <i>Mezzo Soprano</i>	
With Every Breath I Take.....	Cy Coleman

Dan Seiden	
Original Songs.....	him

Mairi Borman	
Cello Suite #6.....	J.S. Bach

Geoff Goldman, David Fishkin, Dave Hanlon, Andy Lusher	
Ju-Ju.....	Wayne Shorter

Accompanists
Iva Blazkova
Edith Gallucci Sullivan
David Hanlon

Special Thanks to MuSHeD staff, the porch, Rob Kuropatwa, Shelley and Pub, and of course, Ernst

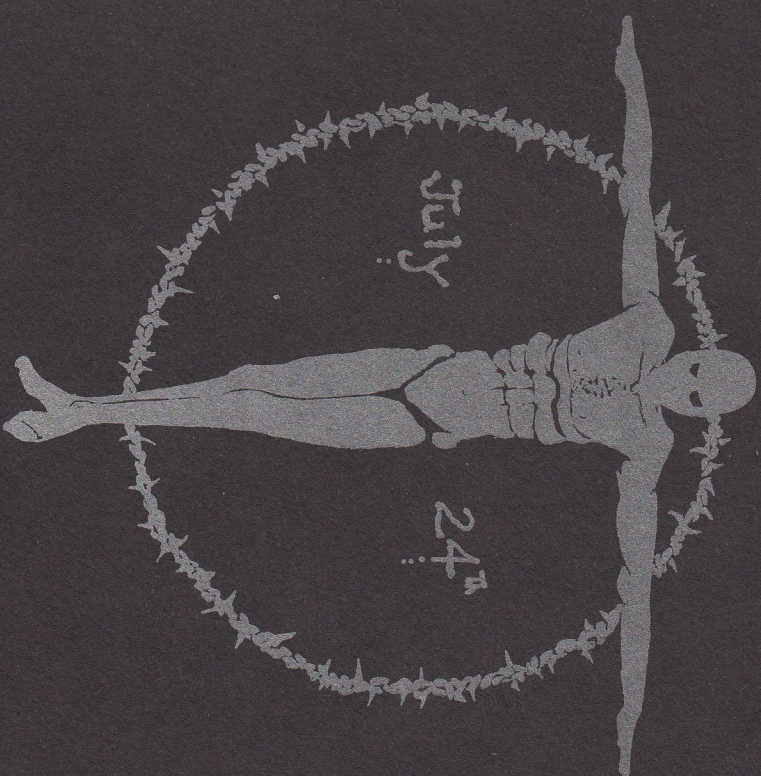
MuShed Staff: Bruce Smith, Erika Blumberg, Michelle Laliberte, Andy Lusher, Geoff Goldman, Katerina Pejaska, Iva Blazkova, Bess Morrison, Rob Kuropatwa, Kay Broom, Rebecca Mercer, Lisa Silver, David Fishkin, Matt Haicken, David Hanlon, Myq Kaplan, Colin Schleifer, Beth Kalisch, Dan Blake, Marisa Escolar, Eric Yudin, Eric Hirsch, Keri Knowles, Ilana Solomon

Blood Wedding, a brief history...

"On 22 July 1928, in the dusty heat of the Andalusian province of Almería, a young bride abandoned her husband-to-be on the very morning of their wedding day to elope with her childhood sweetheart. In this society, where the obsession with reputation and honor has been sharpened by prolonged contacts with successive waves of Islam and inquisitorial Catholicism, retribution was both swift and violent. An ambush was laid, the lover was shot dead and the wayward bride strangled and left for dead by her own sister, outraged at the public disgrace brought on the family name. The people of the village Níjar, where the events had taken place, closed ranks and drew a heavy veil of silence over the whole affair, a silence which has remained unbroken until 1985. The incident did stir some passing interest in both the local and national press but, like nearly all news items of a similarly sensational nature, just as quickly slipped from public memory. It seemed that the 'crime of Níjar', as it had been rapidly dubbed, would be forgotten by all but those who had actually experienced the tragic events at first hand. It was at this point, however, that the creative imagination of Federico García Lorca intervened, reinterpreting the whole incident in line with the most fundamental preoccupations of his own work and producing, as he did so, a play which ranks as an acknowledged classic of world theatre."

-David Johnston

Buck's Rock Camp,
59 Buck Rock Road,
New Milford, CT.
06776



Blood
Wedding

196

Blood Wedding

by Federico García Lorca

Director: Steve Ansell

Assistant Directors: Sarah Y. Tucker and Abigail Rasminsky

Additional Direction: Erica Babad and Lizzie Sroka

Set Design: Rich Dunham

Lighting Design: Brian Jurena

Sound Design: Kyra Neeley

Costume Design: Celine Bijleveld

Cast

Bridegroom.....Amanda Quaid
Mother.....Rebbie Weinberger
Neighbor.....Rebecca O'Brien
Mother-in-Law.....Amanda Hutchinson
Wife.....Zoë Jess Levy
Leonardo.....Laura Millendorf
Young Girl.....Rebecca Brachman
Maid.....Jaki Silver
Father.....Liz Schumaecker
Bride.....Lizzie Sroka
Woodcutters.....Habiv
Eric Yudin
Ted Alexander
Villagers.....Sally Abrahamson
Beth Kalisch
Stacy Gorman
Moon.....Dana Alpert

Cast Note:

Federico García Lorca was fascinated by the many layers of human emotion and humanity's intrinsic connection with the natural forces that control our lives. Lorca's plays and poems are thick with metaphor and symbolism. We have tried to produce a piece of theatre that is both theatrically challenging and true to the spirit of the author. It is our hope that you will find this production both stimulating and entertaining.

The actors will be performing in masks which some audience members may find unsettling. We apologize for any discomfort that may be caused but hope this will not impede your enjoyment of the show.

Crew

Set

Master Carpenter: Cameron Flint

Neal Hodges

Kym Wangemen

Jim Gaiser

Matt Thomas

Lighting

Master Electrician: Adam Chamberlin

Lightboard Operator: Andrew Zorowitz

Steve Flewellen

Tina Barrigan

Matt Thomas

Michael Vicious

Sound

Sound Technician: Christopher Tatta

Soundboard Operator: Kyra Neeley

Costume

Rosemari Flewellen

Priya Jopanputra

Penny Van Gelderen

Hayley Whistler

Elisabeth Karczmer

Video

Directed by Steve Ansell

Camera man: Peter LiCalsi

Equipment and editing facilities supplied by the Video Shop.

Special Thanks

Ernie Johns, Joelle Re Arp Dunham, Barry Tropp,

Jeff & Emma in Video, Dave Hanlon, LSD Crew and Jessica and Lisa,

Sam Kusnetz, Earl, Shelley Lavin, Pub, Dana Alpert, Megan Hart,

the dedicated followers of TA, Matt Fantaci, Mamas Ras and Yahr,

and a special thanks to Ernst for information and inspiration.

"We will dance through our isolation,"

-Dead Can Dance

Blood Wedding

a prologue by Ernst Bulova

We walk the Main Street of Nijar, a dull street lined with stores that sell what the people produce: rugs they weave on their looms, rugs in the bright colors of hope, in the dull colors of despair and isolation. They also weave baskets; they are empty now but they will be filled with the fruit this land bears. Yet it is a sparse land, a dry land. We have lived around here for seven months year after year to escape the winter. Two years ago it had rained once for three hours--that was all--but the men have dug wells to get water from underground. The pumps work, but the men have to clear the fields, collecting the rocks that piled up forming the walls that separate one property from the other, one family, one clan from the other. The men and the women are loyal to their families, concerned about their honor and reputation and making them suspicious of other groups. The men have to uproot the weeds and thistles, spread the plastic covers like huge tents that keep the winter pumped from the deep from evaporating, protecting the tender plants from the murderous heat of the summer and searing dry winds of winter. It is a desert of a strange beauty all its own, found nowhere else.

We walk the dusty streets of Nijar. The whitewashed houses that cling like bird's nests to the valley that is embedded in the bare sierra. A dip, a hollow between the treeless mountains, that burns purple in the evening, rosy in the morning, where nothing grows between the sand and the stones unless protected under canopies and watered with water drawn from underground rivers. In all, a dull town, but do not be deceived. There's going to be a wedding.

The guests come from far and wide, over the rivers that carry no water in their dry beds. They come over the plains, across the mountains where nothing grows, through hills and the forests without trees. The wedding guests! And the bride! Let the bride awaken on her wedding morn under the sweet green bough of love in flower. Her wedding fills the air with the scent of roses, with the fragrance of freshly baked bread, loaves and loaves of delicious bread. There stands the bridegroom shining like the golden flower of the sun, glistening like the silver dagger of the moon. The bells chime, and orange blossoms fill the sky. The bride, the bride decked with purple ribbons, the air loud with cries of joy, with the sounds of love. And there are the mothers! They know, they know they are the rulers. The families are theirs, they have borne them. They sit at home in black dresses, they bake and cook, sew and knit, but they are full of forebodings and premonitions.

Blood has been spilled, men have been killed. They have seen it all. They have called their warnings, but with all the power they wield they are powerless. They cannot prevent the disaster they feel is coming. The way of things is a very long way and blood may be spilled in the dust; what is stronger than love, much stronger than love? The mothers know--it is passion. It is passion that is stronger than love. Death will end love, death will end passion, but until death spells the end of love and passion, passion will win and reign supreme. The bride, the bride on her wedding day. It's like clouds in her mind; she is caught in a chill wind until passion strikes like lightning and overcomes her, letting love shine in a new light.

The bride, the bride. It is she who leads the way, it is she who straps the horse's bridle, it is she who buckles the spurs. But it is not the way the bridegroom walks, it is not his horse whose bridle she straps, it is not his spur that she buckles. These are her lover's ways, her lover's horse, her lover's spurs. He is the man whom she loves. Passion has overcome her, passion has struck her blind, passion wins and it is passion that will kill love and the lovers.

How will it end? The mothers knew, the mothers know. What use are their curses, what use is their knowledge? The knives, the knives! Blood will be spilled in the dust. Death will be strong. The cradle songs: sleep little flower, for the horse won't drink; sleep little rose, the horse is weeping now. Life is beginning for you, my sweet, on its long ride towards death. Death may be slow, death may be swift, but death will be. The mothers know; the mothers have always known. The mothers will always know, as long as they are mothers.

We walk the dusty streets of Nijar. The stores are closed now. All is quiet, the street is deserted, all is dull--but be not deceived. There is a strange beauty above it all, there are underground rivers, there are looming passions. There are the knives. There is the blood that the knives will release. There is the poet killed in the midst of life who sang the song of the Blood Wedding.

We are leaving Nijar. We shall come again to wander along the dusty streets of Nijar, feeling her brooding beauty. All is silent now but the silence speaks.

A bride in the Andalusian village of Nijar abandoned her husband to be and eloped with her lover on July 22, 1928. Federico Garcia Lorca, the poet, was killed at the command of Franco's fascist general Oreipo de Llano, a victim of his convictions.

Photo by: Brett Kizner



Cecilia I'm Teething
CIT '95

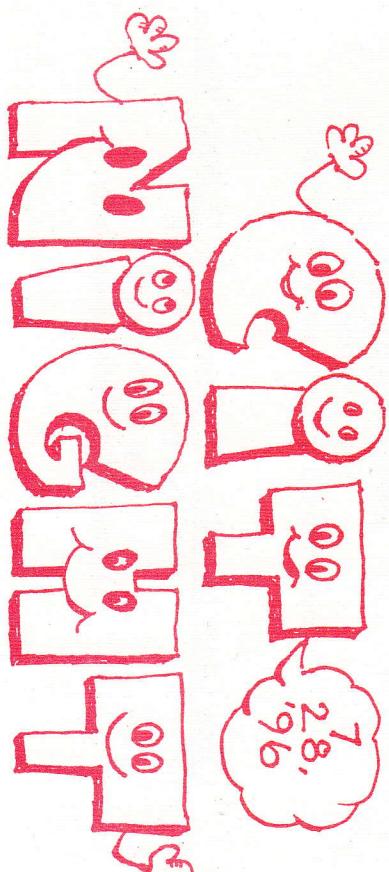
Photo by: Adriane Sandler



Buck's Rock Camp,
59 Buck Rock Rd,
New Milford, CT
06776

"Never doubt
that a small group
of thoughtful, committed
citizens can change the world,
indeed, it's the only thing
that ever does."

-Margaret Mead



CIT SHOWS 1996

Marks (an excerpt from Talking With...)

Written by: Jane Martin

Zoë Jess Levy

Directed by: Sarah Levithan

French Fries (an excerpt from Talking With...)

Written by: Jane Martin

Jaki Silver

Directed by: Sarah Levithan

Spin (an excerpt from The Things They Carried)

Written by: Tim O'Brien

Isaac Butler

Sam Kusnetz

Ian Schleifer

Matt Fantaci

Directed by: Abigail Rasminsky

Room in the Dark IV (an excerpt from Liliane)

Written by: Ntozake Shange

Rebbie Weinberger

Fizzy Koster

Directed by: Rosemary R. Benton

Clear Glass Marbles (an excerpt from Talking With...)

Written by: Jane Martin

(to be announced)

Directed by: Sarah Levithan

Special Thanks:

Mama Ras and Daddy Ras (for trekking over once again),
Mama Yahr, Papa Tucker, the amazing theatre C.I.T.'s,

Jared Beynon for his sound advice, Amanda Lipitz,

Elyse and Malka, Kate and Emily, Beckadavark,

Rabbi Mama, GHD, Whyte Kye (five years),

Shelley (the best staff member at Pub),

Celine and all the costume gang,

Joelle, Steve, Barry, Ernie,

Matt Fantaci, Cyrus,

Rose Bonczek,

Kym (the goddess), Pub,

Isaac's butt, Earl the mouse,

Rich Dunham, Tay, Mag, Rach,

Zoë Levy for this program, LSD, SS,

Marg and Dan Benton (for taking me in),

the clowns, especially Tina, George Orwell,

music – especially Ani for those times when she

says it better than any of us ever could, more people,

and more people, Finesse shampoo, all of Buck's Rock,

and with sheer appreciation for the air we breathe,

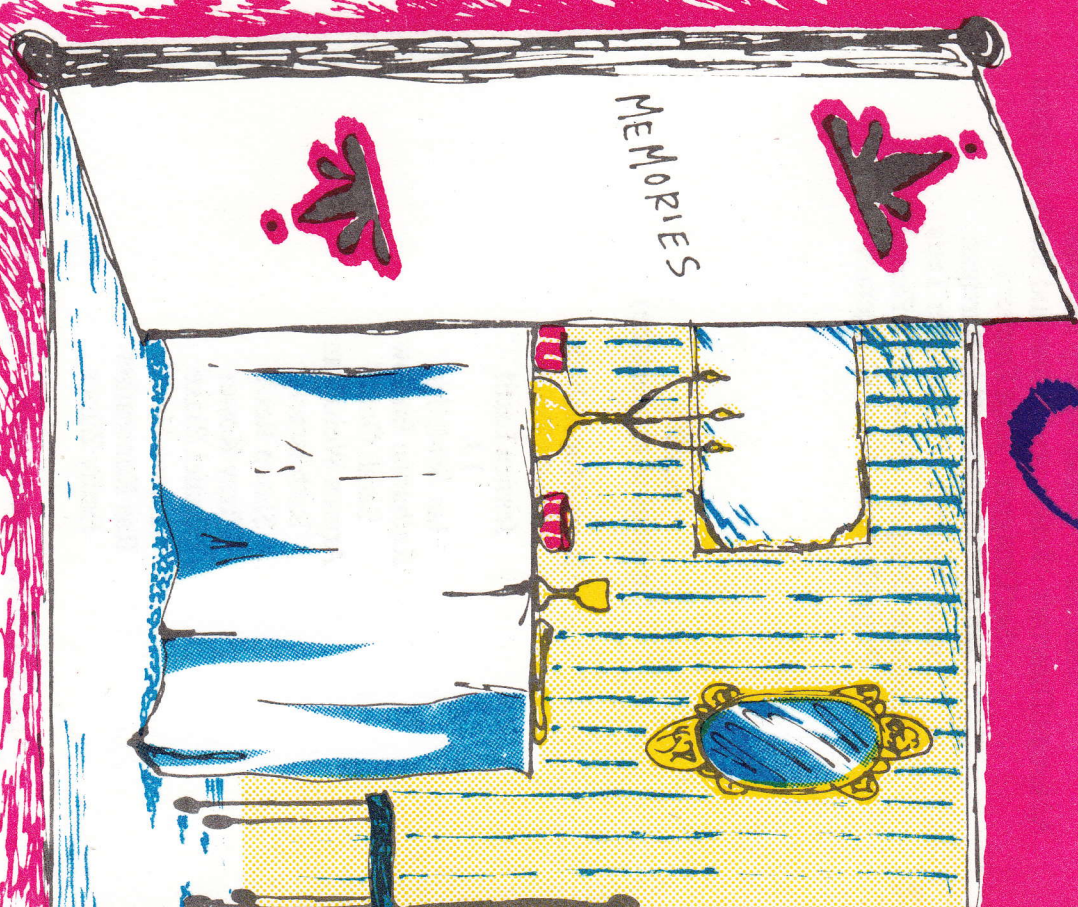
and Ernst Bulova, who started it all...



Photo by: Jake Lilien

Buck Rock's Camp
59 Buck Rock Rd.,
New Milford,
CT 06776

THE Dining Room



July 27th 1996

The Dining Room

Written by A.R. Gurney Jr.

Directed by- Joelle Ré Arp Dunham
Assistant Directors - Rosemary Benton and Sarah Levithan
Set Designer - Rich Dunham
Lighting Designer - Tina Barrigan
Sound Designer - Christopher Tatta
Costume Designer - Rosemarie Flewellen
Prop Mistress - Kym Wangemen

Cast

(In order of appearance)

Rose Muravchick
Michele Traub
Jessica Lattif
J.J.
Ian Schleifer
Katharine Bartow
Sarah Goff
Armen Weitzman
Ruth Israely
Simon Reiff
Fizzy Koster
Daniel Blake
Vanessa Henke
Rae Kunreuther
Emily Zilber

Special Guest Appearance by Chelsea Dunham

Crew

Costume

Celine Bijleveld
Priya Jobanputra
Penny Van Gelderen
Hayley Whistler
Elizabeth Karczmer

Set

Master Carpenter: Cameron Flint
Neal Hodges
Kym Wangemen
Jim Gaiser
Matt Thomas

Lighting

Master Electrician: Steven Flewellen
Adam Chamberlin
Bryan Jurena
Michael Vicious
Josh Leitner
Lightboard Operators: Chava Meed and Erin Cullen

Sound

Kyra Neeley
Josh Leitner
Soundboard Operator: Andrew Zorowitz

Special Thanks

Ernie, Steve, Rose, Barry, Isaac, the theatre JCs and CITs,
especially Abby, Jaki Silver, Ruth, the residents of the Ark, Erica,
the Clowns, Mushed, Animal Farm, Erika Blumberg, Rabbi Mama,
Shelley the goddess, Juliet Ross metal goddess,
and, of course, Ernst

Bucks Rock Camp,
59 Buck Rock Road,
New Milford, CT 0676



Kate Scelsa

Prigasso at the Lapin Agit

3RD 1996
Aug

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Picasso at the Lapin Agile

By Steve Martin

Directed by Ernest Johns

Assistant Directed by Isaac Butler and Matt Fantaci

Set Design: Rich Dunham

Lighting Design: Michael Vicious

Sound Design: Kyra Neeley

Costume Design: Priya Jobanputra

Time and Place: A bar in Paris, 1904. One year later Albert Einstein published "The Special Theory of Relativity." Three years later, Pablo Picasso painted his Demoiselles d'Avignon.

Cast

(in order of appearance)

Reddy.....Max Marder
Eaton.....Heidi Handelsman
Ermaine.....Megan Hart
Albert Einstein.....Xizor
Luzanne.....Thomasin D. Franken
Magot.....Jake Lilien
Pablo Picasso.....Sam Kusnetz
Charles Dabernow Schmendiman.....Mike Donahue
The Countess.....Sophie Holman
Female Admirer.....Sara Mirsky
Visitor.....Ahmed Zpitsa

Crew

Set

Master Carpenter: Cameron Flint

James Gaier

Neal Hodges

Matt Thomas

Kym Wangemen

Jonah Buchanan, Marie Mercado, McDavid Moore,

Adam Lebovitz, Lynn Underwood

Costume

Celine Bijleveld

Rosemarie Flewellen

Penny Van Gelderen

Hayley Whistler

Elizabeth Karczmer

Lighting and Sound

Master Electrician: Adam Chamberlan

Tina Barrigan

Stephen Flewellen

Brian Jurena

Christopher Tatta

Lightboard Operator: Erin Cullen

Soundboard Operator: Kyra Neeley

Backstage Crew

Matt Fantaci, Jaki Silver, Lizzie Sroka, Sarah Tucker

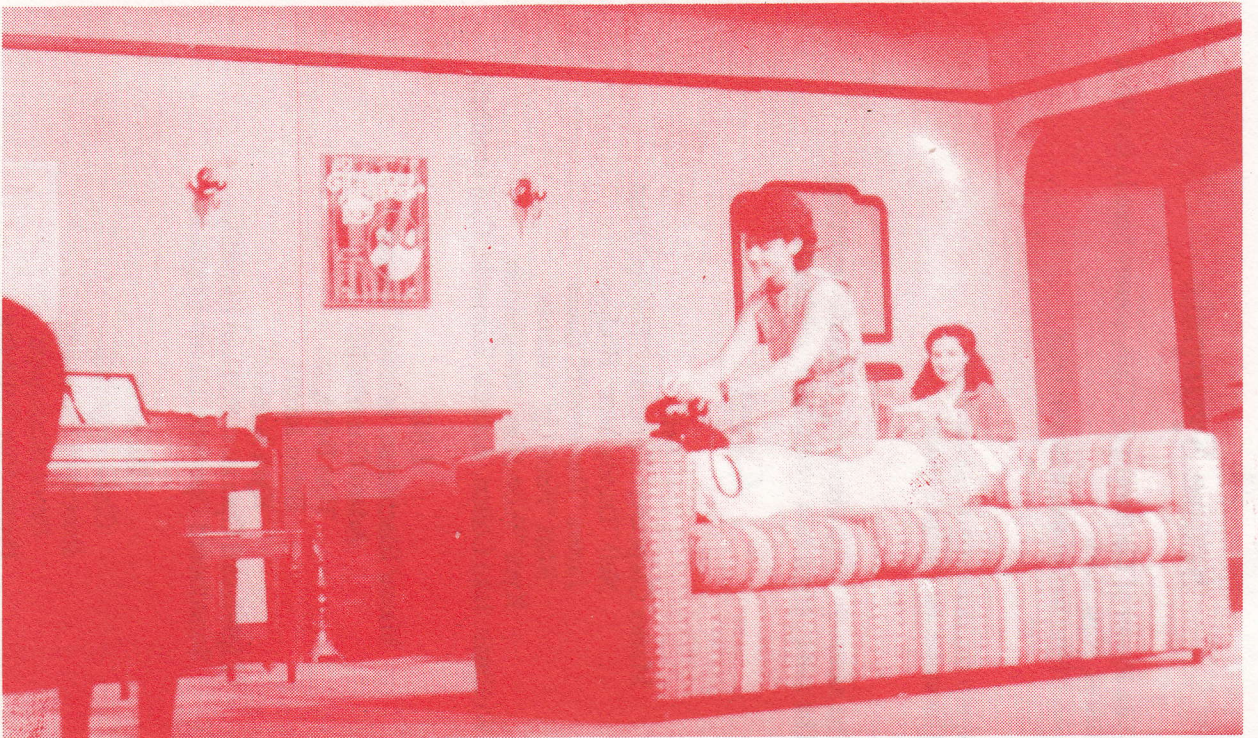
Special Thanks

Steve, Joelle, Barry, Theatre JCs and CITs,

Dan Blake and the Music Shed Staff, Shelley and the Pub Shop,

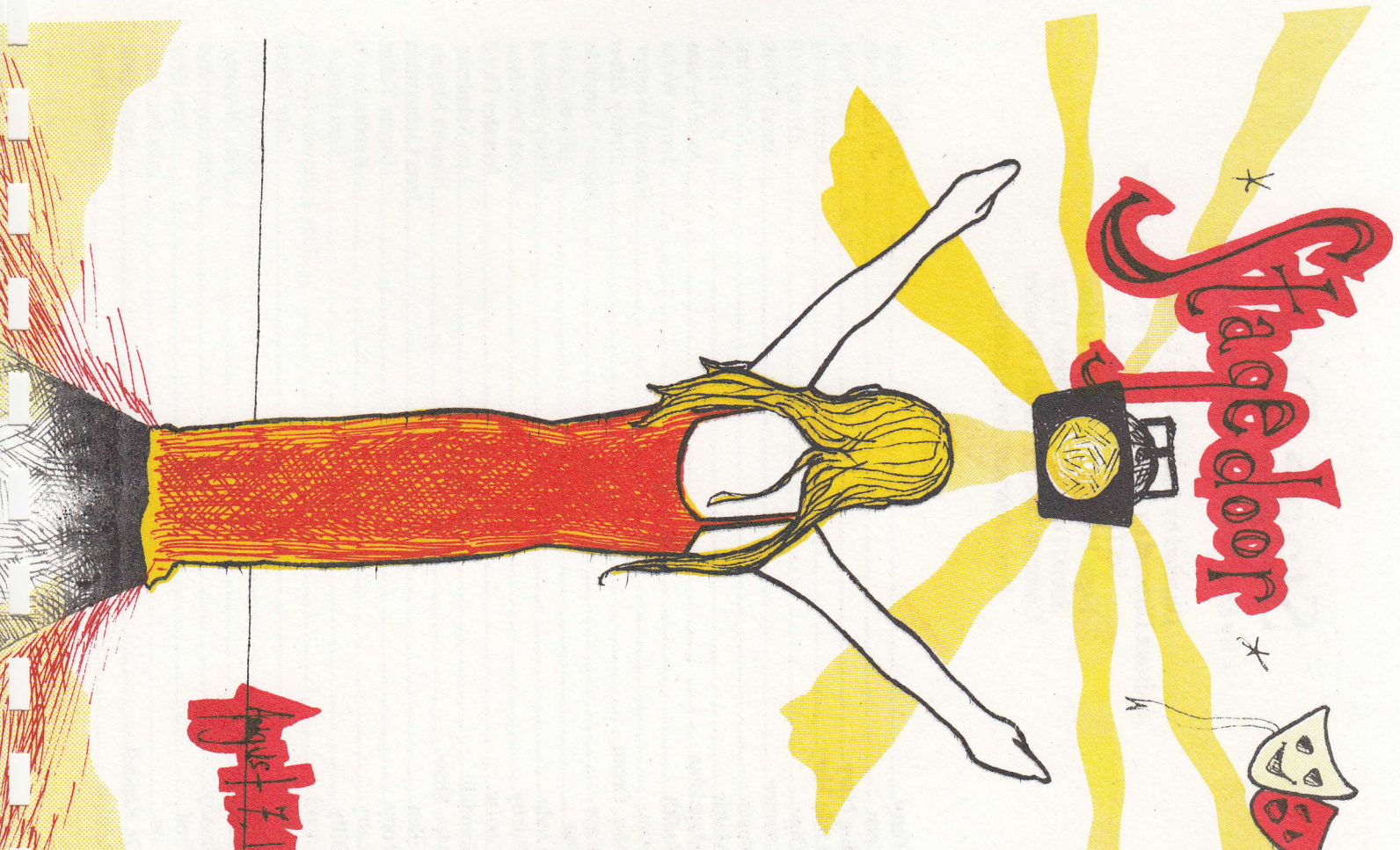
Kyra Neeley, Sam Mazarella and the Maintenance crew, Clown,

Rose Bonczek, Marty Kresnoff, and, of course, Ernst



Jonathan Kroll

Buck's Rock CAMP
59 Buck Rock RD,
NEW MILFORD, CT
06776



Stage Door

By Edna Ferber and George S. Kaufman

Directed by Joelle Ré Arp Dunham
 Assistant Directed by Sarah Y. Tucker and Isaac Butler
 Set Design: Rich Dunham
 Light Design: Stephen Flewollen
 Sound Design: Christopher Tattia
 Costume Design: Hayley Whistler
 Piano Adviser: Iva Blazkova

Cast

Terry.....	Zoë Jess Levy
Jean.....	Julia Cotts
Big Mary.....	Larra Pratt
Little Mary.....	Robin Jacobs
Olga.....	Becky Sall
Bernice.....	Sarah Pollak
Susan.....	Sheri Ward
Mattie.....	Katie Tabb
Madeleine.....	Anne Fenton
Judith.....	Jennie Woltz
Ann.....	Rachael Wagner
Mrs. Orcutt.....	Emily Zilber
Kaye.....	Rachel Korobkin
Pat.....	Hillary Cohn
Linda.....	Hilary Spielberg
Bobby.....	Alexa Davidson
Louise.....	Jennifer Floyd
Kendall.....	Lisa Schulman
Mrs. Shaw.....	Hannah Meyers
Ellen.....	Jena Lichtenstein
Tony.....	Dayna Yellin
Larry.....	Kendra Levin
Billy.....	Sara Bonnie
David.....	Dov Lebowitz-Nowak
Keith.....	Jake Lilien
Frank.....	Nicholas Himmel
Sam.....	Eric Wellman
Jimmy.....	Colin Hagendorf
Fred.....	Brett Berg
Lou.....	Louis Pearlman
Dr. Randall.....	Josh Leven
Adolph.....	Peter Tucci

Scene Synopsis

Act One

Scene One - Main Room of the Footlights Club, somewhere in the West Fifties, New York

Scene Two - One of the bedrooms, a month later

Act Two

Scene One - Again the main room, a year later

Scene Two - The same, two months later

Act Three

Scene One - The same, the following year, a Sunday morning

Scene Two - The same, about two weeks later, midnight

Crew

Set

Master Carpenter: Cameron "The Jet" Flint

Neil "Daddy Mac" Hodges

James "The Mouth" Gaier

Matt "Fuel-Up" Thomas

Kym "Woo-Hoo" Wangeman

Eric Wellman, Jake Cohen, Andrew Zorowitz, Paul Qualben

LSD

Master Electrician: Michael Vicious

Adam Chamberlin

Tina Barrigan

Brian Jurena

Kyra Neeley

Lightboard Operator: Stephen Flewollen

Soundboard Operator: David Jacobson

Costume

Celine Bijeveld

Rosemari Flewollen

Priya Jobanputra

Penny Van Gelderen

Elizabeth Karczmer

Special Thanks:

Steve, Ernie, Barry, Theatre JCs and CITs, Jaki Silver, Music Shed Staff, Shelley and the Pub Shop, Clown Shop, Dance Studio, Art Shop, Sam Mazarella and the Maintenance Crew, and especially Ernst

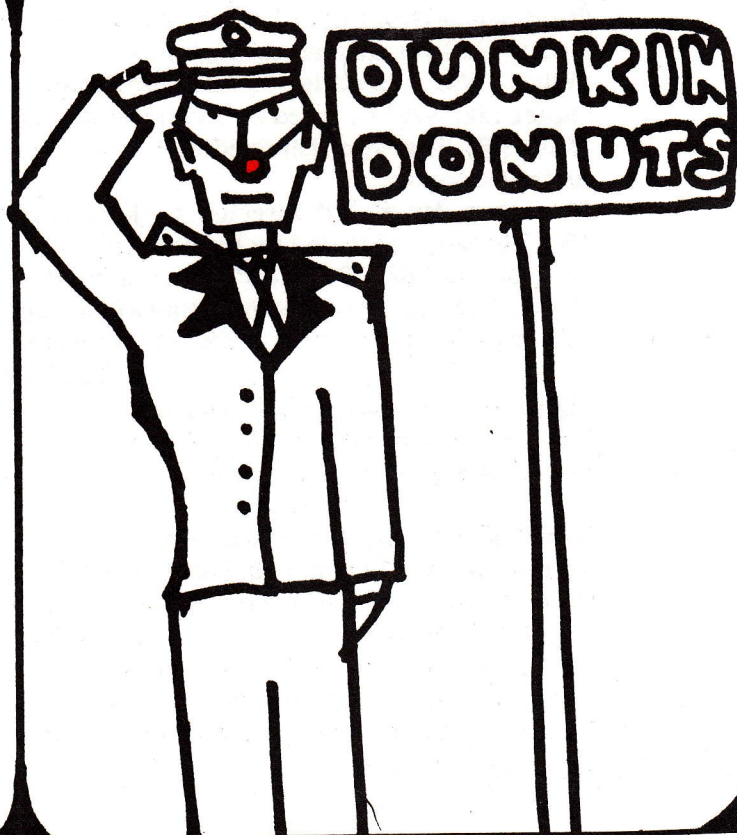
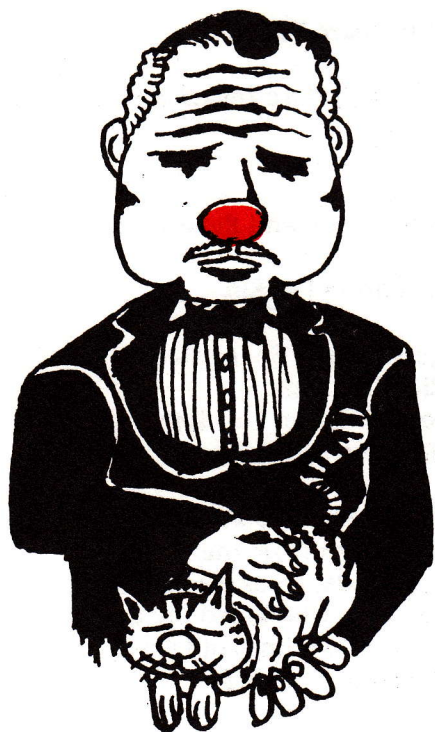


THE CLOWN SHOP PRESENTS



LALIE DICED
LW&DISURDL

2nd CLOWN SHOW 96



LAW & DISORDER

not just a clown show, but a religious cult

The Stiffs

Hey Joey "Joe Joe" Zeltzer
Claire Frierman
Louis Pearlman
Max Bean
Jonny the Rock Rachmani
Emily Brochin
JJJJJJJJJJ
Emily "Goober" Weinstein
Rebecca Brachman
Roy Berman
Nick Weist
Whyte Kye Mauriello
Tarynne Goldenberg
Gabriel Shaykin
Courtney Hollender
Owen Poindexter
Joey Roth
Megan Hart

Heidi Handelsman
Michael Donahue
Adam Lebovitz
Peter Licalsi
Dov Lebowitz-Nowak
Josh Loh
Jessica Butch Lattif
Rae Kunreuther
Matt Langille
Sara Bonnie
Alex Kroll
Andrew Merelis
Cade Goldenberg
Cameron Stern
Tessa Roush
Sarah Wilde
Jesse Newman
Haley E. Tanner

Ruth Israely
Jenny Kovacs
Ashley Moore
Peter Tucci
Sam Kusnetz
Brad Raimondo
Kate Scelsa
Josh Leven
Lizzie Sroka
Bonnie Weiss
Jake Cohen
McDavid Moore
Paul Quallam
Annie Reeds
Jonathan Kroll
Mara Wolman
Adriane Sandler

Note that throughout this performance there will be no glue guns, for "Glue guns aren't silly."

The Bosses

samhackshanahackadammarkovicsjcdavidisersonjcrebeccadrysdalejcmarczeltzerjcyjoeayanna
bellezeltzercitheidihandelsmancitruthisraelycit

The Stings

"Em-Eye (or Tom Cruise has a swell haircut)" Directed by David Iserman, Peter Licalsi (A.D.)

"Goddesses Don't Eat Cheese" Directed by Sam Hack and Shana Hack, Ruth Israely (A.D.) (scattered throughout)

"Wish I Was A Headlight...On A Northbound Train" Directed by Marc Zeltzer

"Spies Like We" Directed by Heidi Handelsman

"Saved By The Gun" Directed by Darnell Eiberson, Rebecca Drysdale, Marc Zeltzer and Adam Markovics

"Goodbye, Mr. Bond" Directed by Joe Sideburns Zeltzer

"Private Sexy" Directed by Rebecca Drysdale

"The Making of a Top Cop" Directed by Adam Markovics, Steve Iverson and Rebecca Drysdale, Blatant Frank Zappa Rip-Off Yarbouti (A.D.)

"Tax Evasion is a Federal Offense" Directed by David Snugglebunnies Fishkin

The Patsies

Lighting Design Michael Vicious
Light Board Operator Andrew Zorowitz
Sound Design Christopher Tatta
Kyra Neely

Production Stage Manager Shana Hack
Set Assistance Rich Dunham
Multi Media Operator Diego Luis Iseron
Stage Manager Rebecca Drysdale

Sound Board Operator Marc Zeltzer

Thanx Awfice, Kitchen, Pub, Steve, Joelle, Ernie, Sandy, Jon P., Marc Richter, Great Costume Womans, parents of ours, Rosie, Ensure, healthy contributions from the Republican Party, Trinidad, Kathie Lee Gifford and her sweat-shop kids, all of the crime which isn't the least bit funny, Jeannie Harlow, Tucan Sam, The clown who killed my dad, A man a plan a canal panama, Jon, Ron Margaret, Erica and the comic stylings of Ernst Bulova. This show is dedicated in living memory to Adam Markovics, a coal miner's daughter.

Folk Music Liberation Front

Ivan Rubenstein-Gillis
Sam Kusnetz
Myq Kaplan
Robin Amer

Ilana Solomon
Beth Kalisch
Lisa Silver
Dave Hanlon

Orchestra

Oboe - Laura Gershman, Lisa Silver
Clarinet Adam Lebovitz, Liz Schlaifer, Daniel Blake, Stephanie Carlisle, Jason Laska
Tenor Saxophone - Diznavid Fiznishkin
Trumpet - Marisa Escobar, A.J. Horowitz, Jamie Duniere
French Horn - Kay Broom
Trombone - Mike Radosh, Brenda Smith
Percussion - Andy Lusher, Geoff Goldman
Piano - Simon Reiff
Violin - Myq Kaplan, Nicole Paquet, Anne Fenton, Michelle Laliberte, Sarah Kroll-
Rosenbaum, Lila McDowell, Dan Cohen, Jaquelin Pye
Mandolin - Katerina Pejloska
Viola - Suzanne Paquet, Gillian Tanz
'Cello - Peter Ryan, Mairi Dorman, Ilana Solomon, Elise Baden, Eric Yudin
Bass - David Hanlon, David Golden

Staff

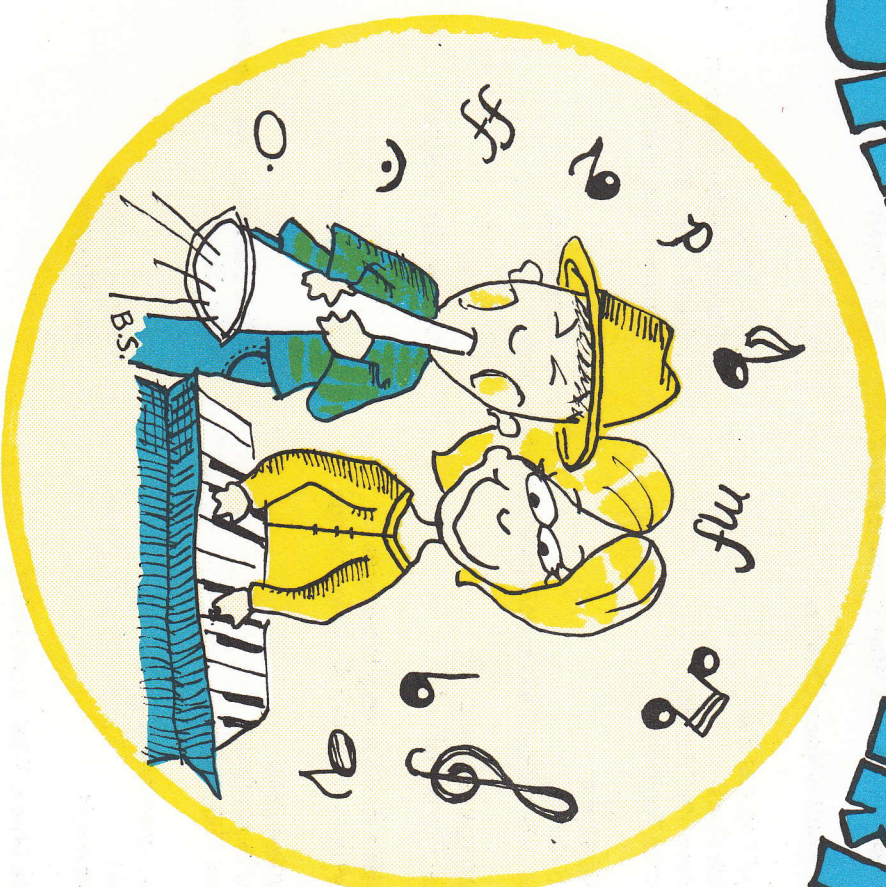
Katerina Pejloska
Iva Blazkova
Ivan Rubenstein-Gillis
Dan Seiden
Andrew Lusher
Mairi Dorman
Michelle Laliberte
Lisa Silver
Rebecca Mercer-White
Bess Morrison
Geoff Goldman
Erika Blumberg
Bruce Smith

David Fishkin
David Hanlon
Matt Haiken
Myq Kaplan
Colin Schleifer
Marisa Escobar
Ilana Solomon
Eric Yudin
Eric Hirsch
Beth Kalisch
Keri Knowles
Daniel Blake

"Guys, can we try that section again? It sounded a bit wack, as you people say."
Bruce Smith

BUCK'S ROCK CAMP
59 BUCK ROCK ROAD,
NEW MILFORD, CT 06776

MUSIC SHED CONCERT



August 9 1996

I Feel Pretty

Choreographer: Amanda Lipitz

Music: West Side Story

Dancers: Catherine Atkinson, Natalie Bowers, Melanie Errice, Allyson Goldberg, Jessica Harwood, Lauren Kaufman, Rachel Korobkin, Chelsea Levy, Amanda Lipitz, Rebecca Mercer-White, Liz Schlatter, Haley Tanner,

What I Need

Choreographer: Andrea Friedman

Music: Crystal Waters

Dancers: Lillian Cox, Danielle Duneler, Andrea Friedman, Ariel Page

** The use of flash photography and video equipment is strictly prohibited. **

Lighting Designer: Christina M. Barrigan and Brian R. Jurena

Sound Designer: Kyra Neeley

Costume Designer: Rosemarie Flewollen and Penelope Van Gelderen

Program Design: Vanessa Henke

Poster Design: Allyson Goldberg and Vanessa Henke

Stage Manager: Neeya S. Byrd

Light Board Operators: Jonah Buchanan and Brett Kizner

Electrician: Andrew Zorowitz

Backstage Assistants: Benjamin Cortes, James Galer, and Sonya M. Peedin

Special Thanks to:

All the beautiful dancers who were willing to devote their time, energy, and love to creating a terrific show; Ben and

Sonya for making my job easier; Amanda for listening; Rachel, Meredith and Vanessa for doing the odd jobs; Pub for the programs; LSD for all your patience and hard work; the Kitchen for the great cake; Maintenance for keeping us up and running; Costume for dressing us; Lori Iserson for sewing costumes; Ron, Jon, Margaret, Erica, and Ernst for allowing us to create through movement.

Bucks Rock Camp

59 Bucks Rock Rd.

080 Milford, CT

06776

Bangi! Zoom



Dance Night August 10, 1998

Bang! Zoom!

Choreographer: Neeya S. Byrd
Music: Tom Tom Club

Dancers: Rachel Berks, Natalie Bowers, Vanessa Henke, Amanda Lipitz,
Meridith Martin, Emily Price

Pick Your Nose

Structured Improvisation by Emily Prager
Music: Ani Difranco
Dancer: Emily Prager

Weeping Willows

Choreographers and Dancers: Catherine Atkinson, Alexa Davidson,
Ruth Levenkron, Gillian Tanz
Music: John Williams

Look Away

Choreographer: Sara Axelrod
Music: Del Amitri

Dancers: Sara Axelrod, Rebecca Holmes, Rachel Korobkin

Not So Soft

For Abby
Choreographers: Rachel Berks and Lizzie Sroka
Music: Ani Difranco

Dancers: Rachel Berks and Lizzie Sroka

Tranquillissimo

Choreographer: Benjamin Cortes
Music: Henryck Gorecki

Dancers: Catherine Atkinson, Natalie Bowers, Alexa Davidson, Lixian Hantover,
Vanessa Henke, Jessie Male, Emily Price
Dedicated to: Eufemio Cortes

Ball-foons

Choreographers: Sonya M. Peedin and Dancers
Music: Gabrielle Roth
Dancers: Andrea Friedman, Allyson Goldberg, Chava Meed

Negative - An Improvisational Experiment

Structured by: Sonya M. Peedin
Original Movement by: the Cast
Music: Fem 2 Fem

Dancers: Rebecca Holmes, Debbie Horwits, Lee Kimchy, Amanda Nowitz,
Suzanne Paquet, Liz Schlaifer, Rachel Spiller

Hua Mu Lan

Choreographer and Dancer: Lixian Hantover
Music: Penguin Cafe

Dreams

Choreographer: Gwen Kelly
Music: Beatles

Dancers: Gwen Kelly, Chelsea Levy, Suzanne Paquet, Rachel Spiller

Blue Women Group In Tubes

Choreographer: Amanda Lipitz
Music: Alwin Nikolais

Dancers: Catherine Atkinson, Natalie Bowers, Chava Meed, Hannah Meyers
** A strobe light will be utilized in this piece **

INTERMISSION (15 minutes)

Psalm

Choreographer: Sonya M. Peedin
Text by: Sonya M. Peedin
Music: Bobby McFerrin

Dancers: Rachel Berks, Alexa Davidson, Megan Hart, Emily Price, Lizzie Sroka

Rain

Choreographers: Vanessa Henke and Meridith Martin

Music: The Beatles

Dancers: Andrea Friedman, Debbie Horwits, Ruth Levenkron, Jessie Male,
Hannah Meyers, Gillian Tanz

Seasame's 'Treet

Choreographer: Peter Tucci
Music: Smart E's

Dancers: Vanessa Henke, Chelsea Levy, Meridith Martin, Chava Meed, Peter Tucci

Human

Structured Improvisation by Debbie Horwits and Rachel Spiller
Music: Billy Joel, Annie Lennox, Ani Difranco

Dancers: Debbie Horwits, Lee Kimchy, Ruth Levenkron, Sarah Pollak, Rachel Spiller

Eyesight to the Blind

Choreographer: Erica Baumgart
Music: The Who

Dancers: Allyson Goldberg, Rachel Korobkin, Chava Meed

Ave Maria

Choreographer: Neeya S. Byrd
Music: Bruckner

Dancers: Catherine Atkinson, Sara Axelrod, Lixian Hantover, Lee Kimchy,
Jessie Male, Ariel Page, Elizabeth Rouse, Gillian Tanz

Summertime

Choreographer and Dancer: Vanessa Henke
Music: Janis Joplin

The Longing

Choreographer: Rachel Berks
Music: Sarah McLachlan

Dancers: Sara Axelrod, Allyson Goldberg, Lixian Hantover, Megan Hart, Debbie Horwits,
Chelsea Levy, Chava Meed, Abby Rasminsky, Lizzie Sroka, Rebbie Weinberger

(Pause)



BUCK ROCK CAMP
59 BUCK ROCK ROAD
NEW MILFORD, CT 06776

AUG
13, '96

Rock Cafe



ROCK CAFE

Organized by Colin Schleifer and the Performers
Cover drawing by Matt Dicke

Juvenile Warning

Michael Violence-throat
Ted Terror-the deadly booms
"jameck" Jon Feinstein-guitar
"rancid" Raphi Gottesman-garbage cans

"Filler"

"Straight Edge"
"Small Man-Big Mouth"
"I Don't Want To Hear It"
* all songs by Minor Threat

The Dogs Bagpipes

Gavin Krieger-guitar/vocals
Matt Wenden-lead guitar
Tiger Robison-bass
Jared Rosenthal-drum
"Little Things"- by Bush

The Flying Cheese Farmers

Alex Kroll-guitar
Ray Barbiero-guitar
Matt Lewkowicz-bass
Emery-drum
"Hey Joe"- by Jimi Hendrix

Blues

Keri Knowles-guitar
Daniel Blake-bass
Colin Schleifer-guitar
Raphi Gottesman-drum

Barbie The Plastic Penny Popper

Kelcey Bennett-guitar/vocals
Rachel Jacobs-bass/vocals
DJ-drum
spoken word
"Liar"-by Bikini Kill

Idiot Stevens

Mike Radosch-guitar
Matt Wenden-guitar
Tiger Robison-bass
Raphi Gottesman-drum

"Umph"

"Jam"

Fordasaurus

Alex Kroll-guitar
Tiger Robison-bass
Kelcey Bennett-vocals
Alex Chillak-drum
"Jerko Suave"

Mucho Queso

Jessi Alagna-vocals
Celine Mestel-guitar
DJ-bass
Rachel Jacobs-drum
"You'll never be an Original"

Pimp Daddy Rachel and the Ho's

Rachel Jacobs-guitar/vocals
Tiger Robison-bass
DJ-drum
"Unexpected"
"Smells Like Bitch"

Unpunk

Michael Ajerman-throat
Jon Feinstein-guitar
Raphi Gottesman-drum
Tiger Robison-bass + drums
"Plate Special"
"Coming Clean"

Autonomous Anonymous

Jon Feinstein-guitar
Raphi Gottesman-drum
Tiger Robison-bass
Mike Radosch-trombone

Mike Ajerman-cornet/vox/percussion
Simon Reiff-piano/keybord
AJ Horowitz-trumpet
David Fishkin-vox/alto sax

"The Dogs Kids Love to Bite"-music
and subliminal messages by Armour
Hot Dogs
"Mephiskapheles"-by
Mephiskapheles

Sovereign

Colin "sXe" Schleifer-words
Eric Yudin-guitar
Eric Hirsch-guitar
Ted Alexander-bass
Geoff Goldman-drum
* additional backing vocals done by
Matt Dicke

"Divert The Circumstance"

"All Out War"-by Earth Crisis

"We Lie"

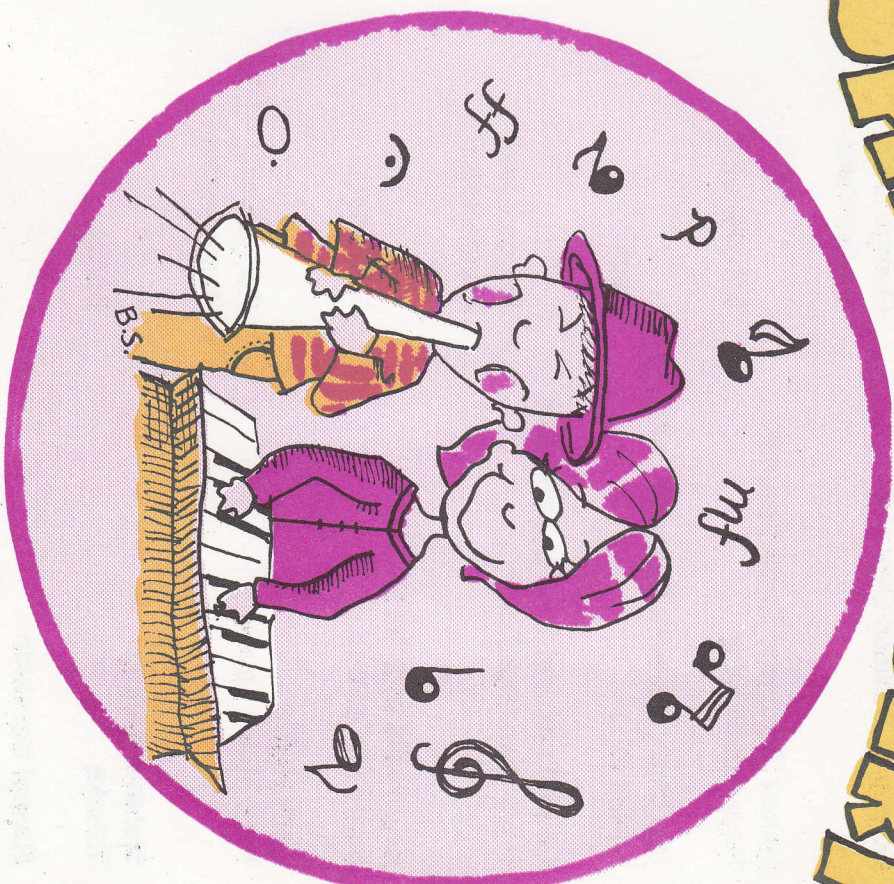
* All Songs performed are originals
unless otherwise noted

Thanxxx to : Fish, The Performers,
The Music Shed, Rob Kuropatwa,
Ernst, Pub, Bruce, Emily Meg
Weinstein, DJ, Rich Dunham and
LSD, Alo, hardcore kids everywhere,
Ted the Vegan Warrior, Matt Dicke,
Jon Metric, the erics, Geoff
Goldman, and any one else whose
escaped me at the time this program
was created, once again THANXXX!



BUCK'S ROCK CAMP
59 BUCK ROCK ROAD,
NEW MILFORD, CT 06716

Music SHED CONCERT



August 13 1996

Buck's Rock Camper Recital

Erika Strohl

From the Children's Corner

Claude Debussy

Stephen Schwartz

Jessica Harwood

I Guess I'll Miss The Man

Eliza Simon

Someone to Watch Over Me

George and
Ira Gershwin

J.S. Bach

Holly Siegel

Prelude #1

Sara Frolikin

Green Finch and Linnet Bird

Stephen
Sondheim

Hillary Cohn and Sarah Felumb

Redemption Song

Bob Marley

Laura Gershman with Linda Gershman

Sonata for Oboe

Telemann

Lila McDowell with Michelle Laliberte

Minuet #2

Bach

Laura Pratt and Jena Lichtenstein

In My Own Little Corner

Rodgers and
Hammerstein

Tim Rice, Bjorn
Ulvaeus and
Benny Andersson

Eric Yudin with Iva Blazkova

Etude #2 Opus 10

F. Chopin

Robin Amer with Ivan Rubenstein-Gilllis

We 3

Soul Asylum

Kelly Neff

Hello Young Lovers

Rodgers and
Hammerstein

Eric Yudin with Mairi Dorman

Scherzo Opus 12

Daniel Van Goens

Melanie Sereny

Tulacka

Bartok

Alex McDougall and Julia Cotts

Good Enough

Sarah McLaughlin

Rachel Korobkin

Violets and Silverbells

Gary Geld
and Peter Udell

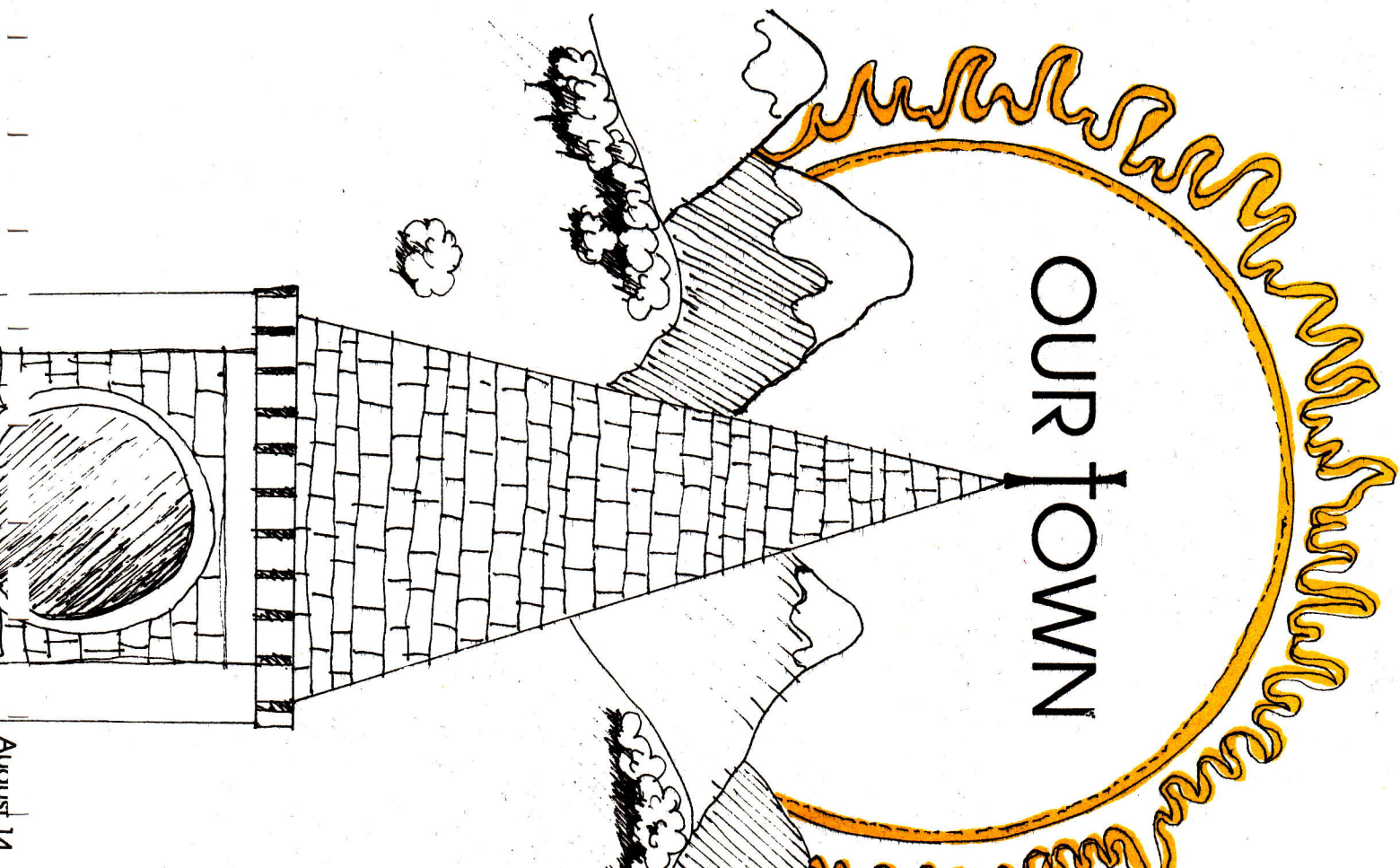
Peter Ryan with Mairi Dorman

'Cello Duet #1 Allegro

Kummer

The Music Staff extend a warm Thanks and Congratulations
to all campers who have been a part of the music
program at Bucks Rock.

OUR TOWN



Buck's Rock Camp.
59 Buck Rock Road,
New Milford,
C.T. 06776

Our Town

by Thornton Wilder

Directed by Barry Tropp

Assistant Directed by R. Rogan Benton, Isaac Butler,

and Jules Cakes Dobson

Set Design: Mother Nature

Lighting Design: Brian Jurena

Costume Design: Hayley Whistler

Choir Director: Bruce Smith

Pantomime Choreographer: Erica Babad

Misic Performed by Mairi Derman and Michele LaLiberte

Cast

Stage Manager.....Sophie Holman
Dr. Gibbs.....Scott Simpson
Joe Crowell.....Rémy Bennett
Howie Newsome.....Sam "Bessie" Hutchinson
Mrs. Gibbs.....Jaki Silver
Mrs. Webb.....Sally Abrahamson
George Gibbs.....Jamie Duneier
Mally Webb.....McDavid Moore
Emily Webb.....Amanda Quaid
Professor Willard.....Caryn Papish
Mr. Webb.....Josh Plotnik
Women in Balcony.....Jen Holmes
Man in Auditorium.....Peter O'Leary
Lady in Box.....Margaret Danzig
Simon Stimson.....Leah Tedesco
Mrs. Soames.....Moirra Reilly
Constable Warren.....Lauren Wohl
Si Crowell.....Mac Moore
Baseball player/1st dead woman.....Alexis Rosenbach
Baseball player/former McCarthy/1st dead man.....Mimi Winick
Sam Craig.....Elise Schuster
Joe Stoddard.....Mike Demarco

Choir

Bruce Smith
Sara Froikin
Emily Zilber
Becky Sall
Elise Schuster
Eliza Simon
Kelly Neff
Catherine Atkinson
Sam Hyner
Natalie Bowers
Mike Donahue

Crew

~~Costume Crew~~
Celine Bijleveld
Rosemari Flewollen
Priya Jobanputra
Penny Van Gelderen
Elisabeth Karczmer

LSD

Steve Flewollen
Tina Barrigan
Brian Jurena
Adam Chamberlin
Matt Thomas
Christopher Tatta
Kyra Neeley
Lightboard Operator: Josh Leitner

Running Crew

Isaac Butler, Sarah Tucker, Rosie Benton

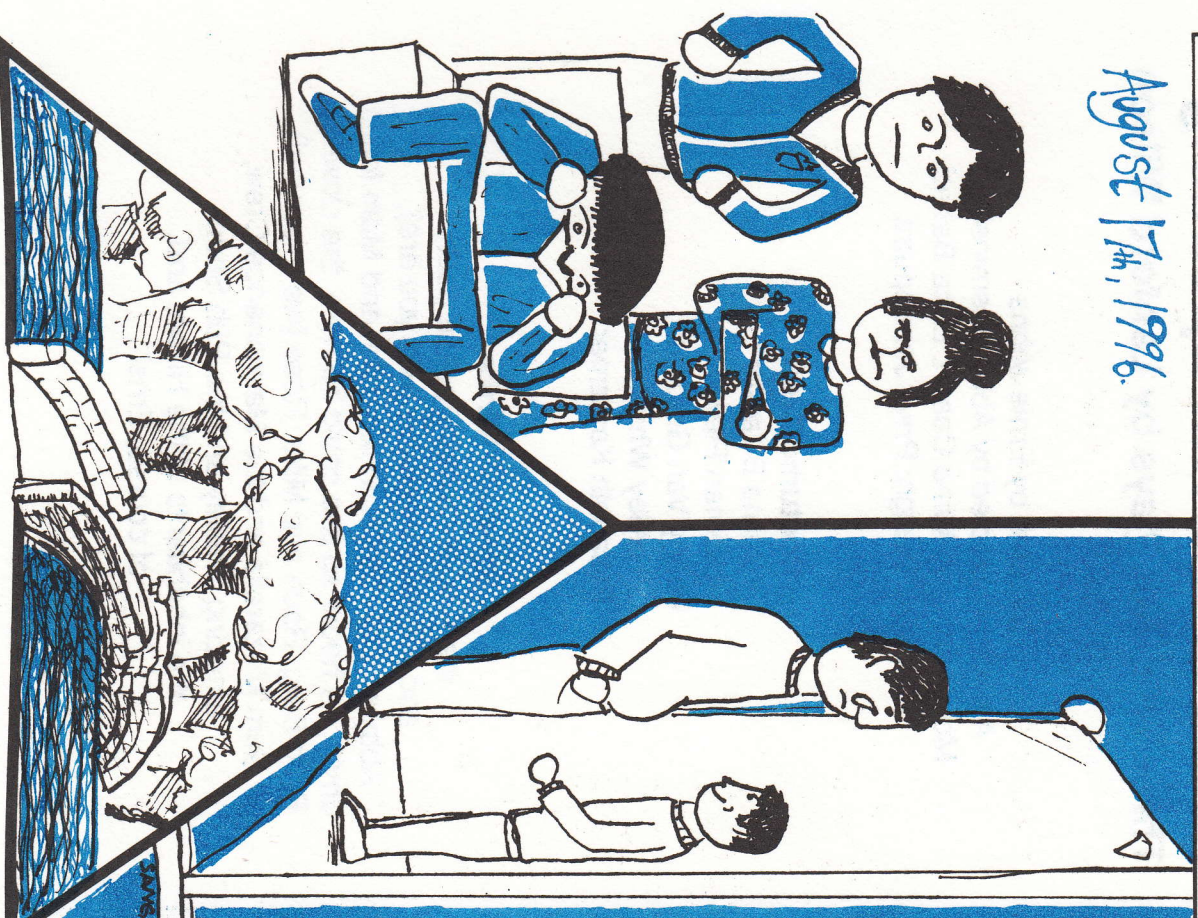
Special Thanks: Ernie, Joelle, Little Man Steve, the brilliant CIT's and JC's, Erica Blumberg and the Music Staff, Shelley and Pub, Rose Bonczek, Jon, Ron, Liz Shumaeker, Jen Holmes, Marc Richter, Deb White, Sam Mazzerella, Forrest and Maintenance, and very special thanks and love to Ernst,

Three One Act Plays

By

Lanford Wilson

August 17th, 1996.



Buck's Rock Camp,
59 Buck Rock Road,
New Milford,
CT 06776.

Wandering

The Family Continues

This is the Rill Speaking

Three One-Act Plays by Lanford Wilson

Directed by Ernie Johns
Assistant Directed by Abby Rasminsky
Movement and Mime Coach: Erica Babad
Costume Design: Priya Jobanputra

Costume Crew
Celine Bijleveld
Rosemari Flewellen
Penny Van Gelderen
Hayley Whistler
Elisabeth Karczmer

Special Thanks:

the kick ass theatre posse past
and present (you know who you are),
Abby's kickin' doctor in Montreal and Mom for
driving 14 hours so she could be here, the clowns,
Brett Berg, Rach and Mike, Rose (we miss you!),
Sam Mazarella and the Maintenance Crew,
amazing Shelley and the Pub Shop,
the inhabitants of the Hilton, and,
of course, Ernst

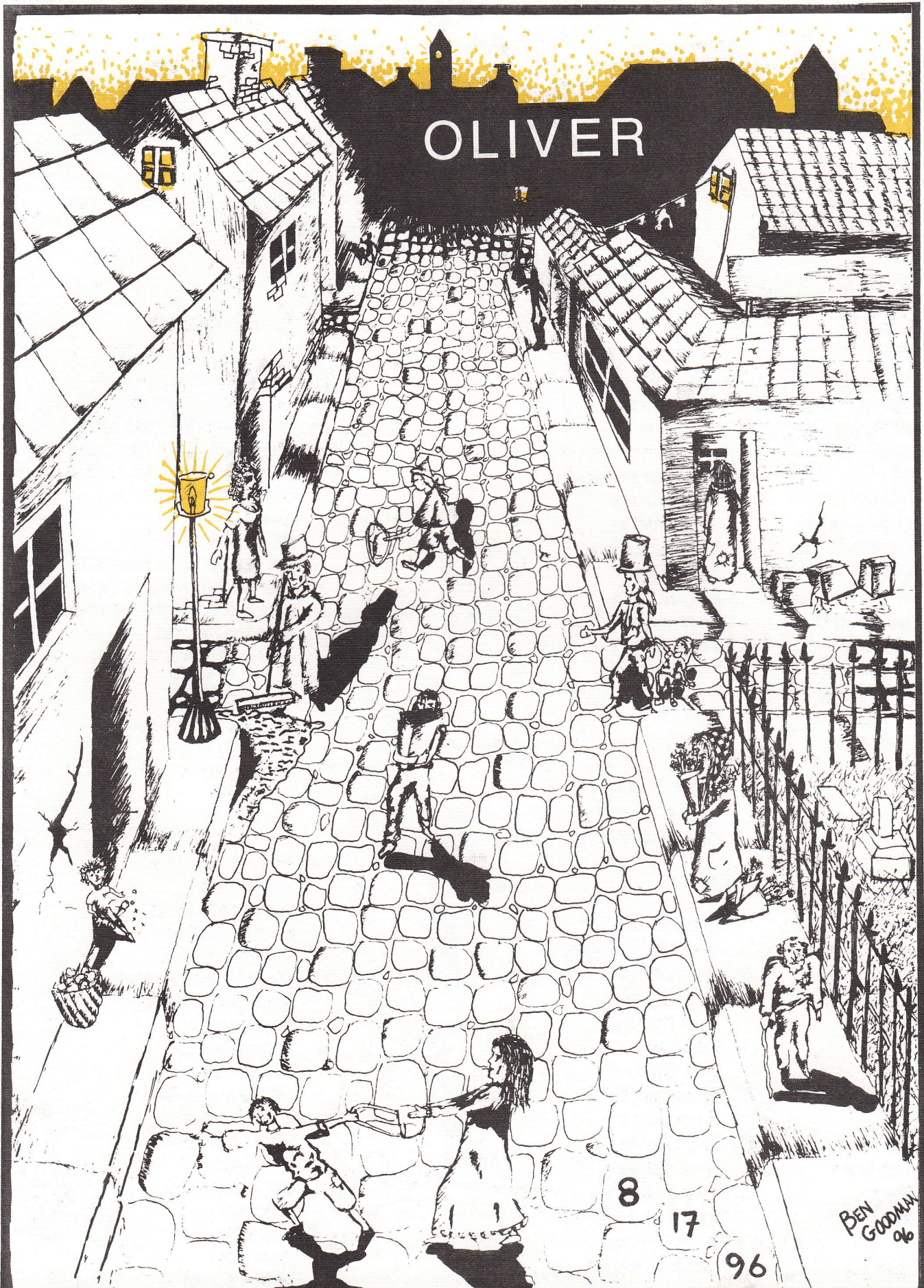
Cast

Wandering
He - Ben Wigler
She - Katherine Barow
Him - Josh Levin

The Family Continues
Katherine Bartow
Dan Dorfsman
Heidi Handelsman
Jennifer Kovacs
Sam Kusnetz
Josh Levin
Molly Lowe
Sara Mirsky
Rebbie Weinberger
Ben Wigler

This is the Rill Speaking
Mother/Peggy - Laura Millendorf
Willy/Ellis/Earl - Josh Levin
Judy/Martha - Jessica Lattif
Keith/Ted/Tom/2nd Farmer - Sam Kusnetz
Allison/Maybelle Robinson - Rebbie Weinberger
Manny/Walt Robinson/Father/1st Farmer - Dan Dorfsman

OLIVER



8

17

96

BEN
GOODMAN
'96

Oliver

Directed by Steve Ansell

Musical Director: Erica "I'm not familiar with their work" Blumberg

Assistant Directors: Rosie "Bits-ash!" Benton, Matteo "Johnny Cool" Fantaci,
and Sarah "M.A.D." Levithan

Choreographer: Amanda "Hello!" Lipitz

Set Design: Rich Dunham

Costume Designer & Coordinator: Celine "Bjorklevd" Bijleveld

Lighting Design: Adam Chamberlin

Sound Design: Christopher Tatta

Vocal Coach: Bess Morrison

Cast

Oliver
Mr. Bumble
Nancy
Bill Sykes
Fagin
Bet
Dodger
Mr. Sourberry
Mrs. Sourberry
Noah
Widow Corney
Mrs. Bedwin
Charlotte
Dr. Grimwig
Mr. Brownlow
Old Annie
Quintet

Brian Pavloff
Michael Donahue
Jessica Algana
Josh Loh
Eric "Habiv" Hirsch
J.J. Josephberg
Lizzie Sroka
Ian Schleifer
Melanie Errico
Simon Reiff
Megan Hart
Danielle Friedman
Catherine Atkinson
Dan Cohen
Peter Tucci
Liz Schumaecker
Dan Cohen (young song seller)
Simon Reiff (Knife seller)
Sarah Froikin (Rose Seller)
Beth Kalisch (Strawberry seller)
Catherine Atkinson (Milkmaid)

Orchestra

Conductor Erica Blumberg
Violin Michelle Laliberte
Sarah Kroll Rosenbaum
Cello Mairi Dorman
Reeds Kyra Neeley
Lisa Silver
Dan Blake
Trumpet Bruce Smith
AJ Horowitz
French Horn Kay Broom
Trombone Mike Radosh
Piano David Hanlon
Keyboards Katarina Pejaska
Drums Andy Lusher
Geoff Goldman

Company

Eliza Simon (Old Sally)
Thomasin Franken (Girl)
Sarah Goff (First man)
Liz Potenza (Second man)
Natalie Bowers (Third man)
Alexa Davidson (Fourth man)
Carol Faden (small boy)
Kelly Neff (man)
Beth Kalisch (woman)
Ian Schleifer (1st Runner)
Dov Lebowitz-Nowak (2nd runner)
Simon Reiff (Night Watchman)
Alex McDougald
Jessica Harwood
Zoe Jess Levy
Sarah Fellumb
Rebecca Brachman
Lisa Schulman
Sheri Ward
Zoe Reiff
Sam Hyner
Ally Goldberg
Owen Poindexter
Sara Froikin
Rebecca Holmes
Lauren Kaufman
Rebecca O'Brien
Mara Juana Wollman
Taryanne Goldberg
Ariel Page
Ashley Moore
Becky Sall
Lynn Zanger-Nadis
Rae Kunreuther
Lixian Hantover
Jaki Silver
Amanda Quaid
Peter O'Leary
Barry Tropp
Brett Berg
Marc Richter



Oliver



Buck's Rock Camp, 59 Buck Rock Road, New Milford, CT 06776

Additional Vocal coaching by Beth Kalisch and Rebecca Mercer-White

Dialect Coach: Alex "English Rose" Sills

Additional dialect work: Peter "Sorted" O'Leary

Crew

THE COSTUME GODDESSES OF OUR BELOVED CAMP

(get some names that we can spell, o.k.?)

"Orphans": Penelope Van Gelderen

"Hussar" & "Bow Street Runners": Rosemari Flewellen

Louise Fisher

Rosemari Flewellen

Kealie Haste

Priya Jobanputra

Penelope Van Gelderen

Hayley Whistler

Elisabeth Karczmer

Set Design

Master Carpenter: Cameron "the jet" Flint

Matt "I need a coldy" Thomas

Neil "Daddy mac" Hodges

James "Chuckle head" Gaier

Kym "grow up boys" Wangeman

Gareth "gonzo" Richman

Additional assistance: Paul Qualben, Sarah Bonnie,
Eric Wellman, Dan Bobkoff, Josh Leitner, McDavid Moore,
Andrew Zorowitz, Simon Fornari, Jonathan Zucker
Scott Kraiterman

Prop mistress: Kym Wangeman

Props assist.: Lynn "thanks for keeping Kym sane"
Underwood

Lighting Design

Follow Spot Operator: Josh Leitner

Lightboard Operators: Adam Chamberlin

Chava Meed

Erin Cullin

Master Electrician: Michael "I lost the blue gel" Vicious

Electricians: Simon "c-clamp man" Fornari

Andrew "Gelman" Zorowitz

Sound Design

Body Mic Operator: Brett "you owe me SO much" Kizner

Board Operator: Andrew Zorowitz

Running Crew

Isaac "Furlhavemyclothesonthefloorbandaids" Butler

Whyle "five years" Kye

Brian Yudin

Program Director: Matteo Fantaci

Off Set Lithography by Ian "CrazyLegs5secondsFunkmeister" Jackson and the clean, mean, PrintMachine

Photography by Mike "Fingers" Venning

Program Layout Shelley "the BOMB" Lavin

Additional Artwork by Mike "the nose" Hingley

Mr. Ansell's personal assistant: "Pilate" Bear

***Eric Hirsch's nose appears courtesy of Mr. & Mrs. Hirsch ***
(free from all artificial additives and flavorings)

Special thanks to:

Barry "my name is first" Tropp,

Joelle, Ernie, Rose Bonczek, Rabbi Mom

the radass theatre JCs and bitchin' theatre CITs,

Jen Holmes, Sam & Shana and the mighty Clown Shop,
Shelley and the Pub Shop, Forrest & his Maintenance louts,
the nurses for keeping Steve well, Jan W., Peter and Gary
Ron and Margaret for your support, Sam and Caroline,
(for allowing us to abuse the 'Cockney' accent),
Charles Dickens and London Town.

No program would be complete
without adding a respect
and love for
Ernst Bullova.



Cover Design:
Ben Goodman

Dedicated to Nan Ansell (Steve's mum)

A DEAD DOG PRODUCTION.

Literary Arts





"Poetry is a way of taking life by the throat."

-Robert Frost



Poem for Daryl Strawberry

My daddy took me to my first Mets game when I was seven
but we listened to the last inning over the radio on the way home
because it was way past my bedtime and
the Mets were losing and
I don't really understand baseball now
and I certainly didn't when I was seven years old
but being a Mets fan was in my blood
my grandmother watched Daryl Strawberry every night
on her black and white television
and my daddy and I used to sit together
on the big couch and watch the Mets games when Fraggie Rock was over
so I saved our ticket stubs from the New York Mets
against the Pittsburgh Pirates
and thumbtacked them to my bulletin board
and the loose comfy tee-shirt that my daddy bought me at the game
that I wore as a nightgown for so long it's thin
from being washed too many times but
it fits around my hips so snugly and lightly
that sometimes I can't even tell
that I'm wearing it
which is just about as comfortable as you can get
and I have a Yankees tee-shirt, too
and I remember
my daddy took me to a Yankees game the next year
but it was raining and we got soaked
so I couldn't save the ticket stubs
but I never liked the Yankees that much anyway
because being a Yankee fan wasn't in my blood
and my grandma never stayed up late
watching Don Mattingly anyway

And I wonder why
me and my daddy
watched so much baseball then because
I don't know my daddy
to watch baseball
anymore

Beth Kalisch

A Waiter's Story

"Hey! How're you folks doin' today?"

The same greeting every day. It doesn't mean anything to the patrons at the tables. I don't actually care about how they're feeling, nor do they care about me.

"Good thanks. And you?" they ask.

It just rolls off their tongues. I now know that they just give such a response to be polite. But back when I first started working here, I was naïve enough to believe they actually cared.

It was an early February morning when a family of three entered the diner on the corner of Elm and Main Street. A young family—perhaps both parents in their late twenties and their son at the age of three or four. They sat down at a booth near the front window because they wished to watch the falling snow outside.

They were our first customers of the day. We do not see many people on snowy February mornings. I was sure that they had decided to try our world-renowned brunch in our exquisite ballroom. We don't actually have a world-renowned brunch, nor an exquisite ballroom, but it's fun to think we do. It makes me feel so much more important—like a maitre'd at the Plaza Hotel.

Our food is good, mind you. Why, I eat every meal here! You should take my word for it! I've waited at many diners and many dumps around the country and this place ranks right up there with the best! Good food, I tell you!

So, back to the customers. They looked very friendly and smiled at me when they entered the diner. I gave them menus and asked my usual question.

"Hey! How're you folks doin'?"

"Fine, thanks. And you?" They responded.

For some sick reason, I thought that they wanted to know how I felt, so I told them the truth. That was a big mistake.

"Oh, well, I'm not feeling too well today, actually," I began to tell them, "I think I'm getting the flu or something. Y'know. I'm all achy and very tired. Why, I hope I don't fall asleep while carrying your food to the table!"

The kid looked up at me with wide blue eyes and a big, warming smile. I thought, "Wow! They care! They really care!" Then, my eyes wandered over towards the parents. They were whispering something to each other. I thought nothing of this and continued my tale.

"I went to my doctor last night and he gave me some medication. It tastes really awful . . ."

By this time, the customers were gathering their things and were leaving the diner. I yelled after them, but it was no use. They could find another diner—they were not missing anything here. After all, this isn't the Plaza. They, like the others, didn't care about me—they didn't care about my story.

So, enough about me. Can I take your order?

Stepping Out

Stepping out
Into the next act
Life of mirages
Life of security
Leaping
Tripping in the air
To collapse
Into reality
Undefinable
Macabre acts
Sheep trying to find their ways
Lost sheep
In the unknown.

Jocelyn Pekler

B e g i n n i n g s a n d E n d s

There was blood and worrying,
strain and groans,
and then there was life.

The calf slid out of the peaceful womb,
looking around, dazed, as if to say to her mother,
I came out of that beautiful place for... this?
then she wobbled unsteadily to her feet,
and then looked up at her mother with such love
that I understood.

And the large pink tongue washed over the tiny perfect body
and again I understood.

Later, walking among those stones of peace,
I listened to a story of life
and love
and death

and again I understood.
Maybe to live is to understand.
I recognized the love as the same.
Parent to child,
lover to lover.
It is life.

Katie Tabb

Shake Well and Enjoy

Don't you hate it when soda goes flat?

No bubbles.

No fizz.

Nothing interesting.

Don't you hate it when the pulp in your orange juice just sits on the bottom of the glass?

You take a sip and want to spit

Everything settles on the bottom and gets bitter.

I wish it would float, but it won't.

Everything settles

Like suburbs. No big city movement.

It's quiet. It's peaceful.

It's dull.

I feel myself settling on the bottom of a glass.

Drowning, slipping down down down down

Sitting, waiting, hoping someone will stir the glass and let me
jump leap soar fly

around

whiz and fizz

and bubble.

Someone who fizzes and moves and dances will add a buzz and zip and move me and chase
away the static and loneliness.

Make everything sweet.

I know someone is here to shake things up.

Heidi Handelsman

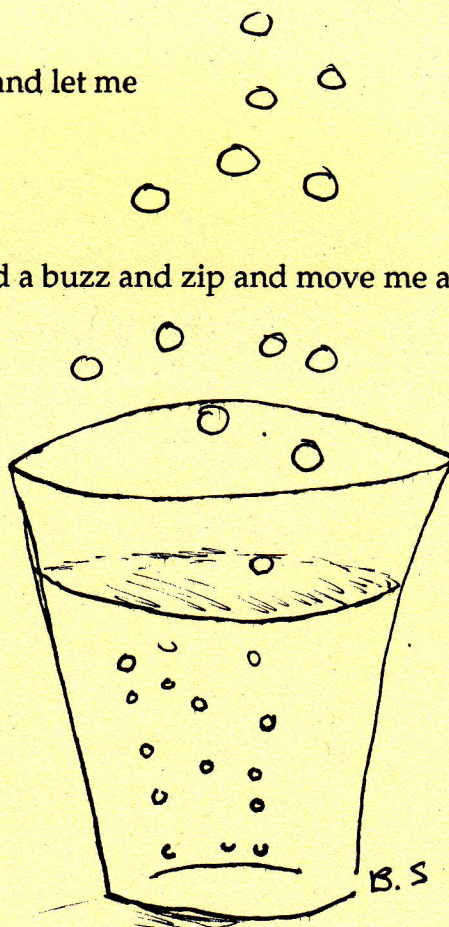
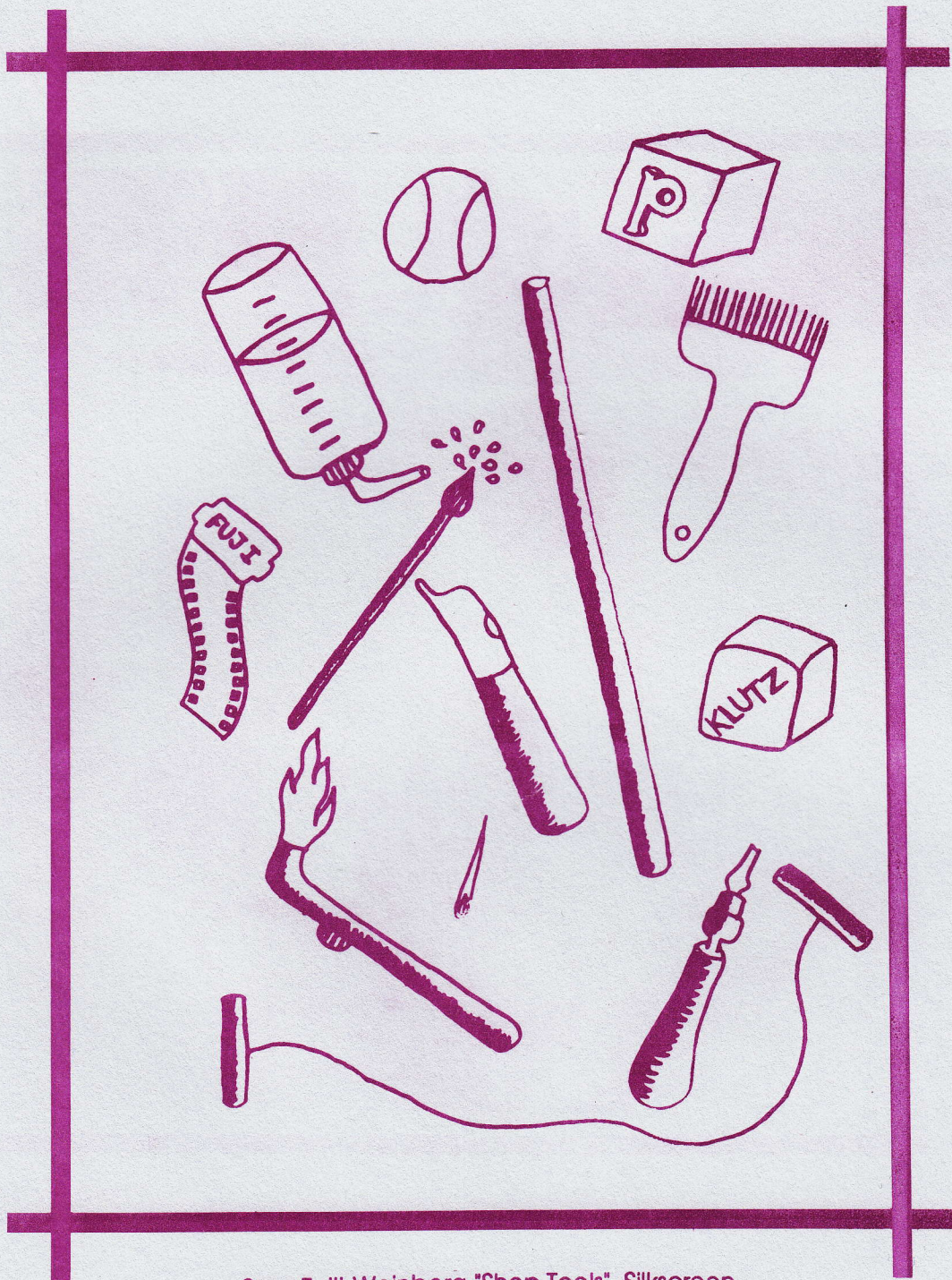




Photo by Emily Brochin



Sara Folit Weinberg "Shop Tools" Silkscreen

Although Bill would try to maintain the numerological consistency of his scattered alpha and beta waves, he often had trouble reading the funnies without flipping to the business section to see how much his stocks had risen. He would always get carried away with things of that nature; he would try to watch the cartoon network marathon every so often, but without fail he would wake up to the realization that at one point within those three hours he had switched to the news channel and was now listening to some reporter talk about some insignificant event like the Oklahoma bombing or something. Bill wondered why he was so strange in this way. "Why can't I conform to the sociological norm?" he pondered.

He consulted a psychologist who was unable to help him. "I'm sorry, Bill, your attention span for the funnies is abnormally low. This rare disorder happens in people whose ancestors were involved in politics or law," the psychologist explained. Bill searched and searched for a cure for his genetic illness. He tried to overcome it by strapping himself to a chair with Space Ghost Coast To Coast on the set, but he just fell asleep. When he woke up he was lying on the floor, with the remote control in his hand and the LIRR shooting trial on CNN. Why am I so abnormal? Bill asked himself, his whole self, and nothing but himself. My brain concentrates on the wrong things.

He went to his friend Brian's house where Brian was glued to the tube watching the Scooby Doo marathon. Bill stood there for as long as he could but he could stand there no longer and left without so much as a good-bye. He walked down the street and looked around at the billboards. Then as he entered the crosswalk to cross the street he noticed the Metlife poster, and amazingly, his eyes did not tug away. He ecstatically examined Snoopy very carefully, not noticing the ten-ton semi coming down the road which ran him over leaving him dying in pain, yet with a slight tinge of glee, on its way to the magazine store to deliver Archie comics. He used his last few ATP molecules to look back at the Metlife billboard which was now being replaced with an ad for cigarettes.

Eric Yudin

When Life Seems like a Ferris Wheel

When life seems like a ferris wheel,

and you know you're getting

nowhere...

Then

You've got to **Re-**

evaluate

And

Revise

And

Redo

Your

Decisions

Influences

Style

And every move you make...

Until...Finally.....

The wheel grinds to

a halt.

And you're free.

Accomplishing Your Dreams

Roger Schwartz



Photo by Kate Scelsa



Adriane Sandler

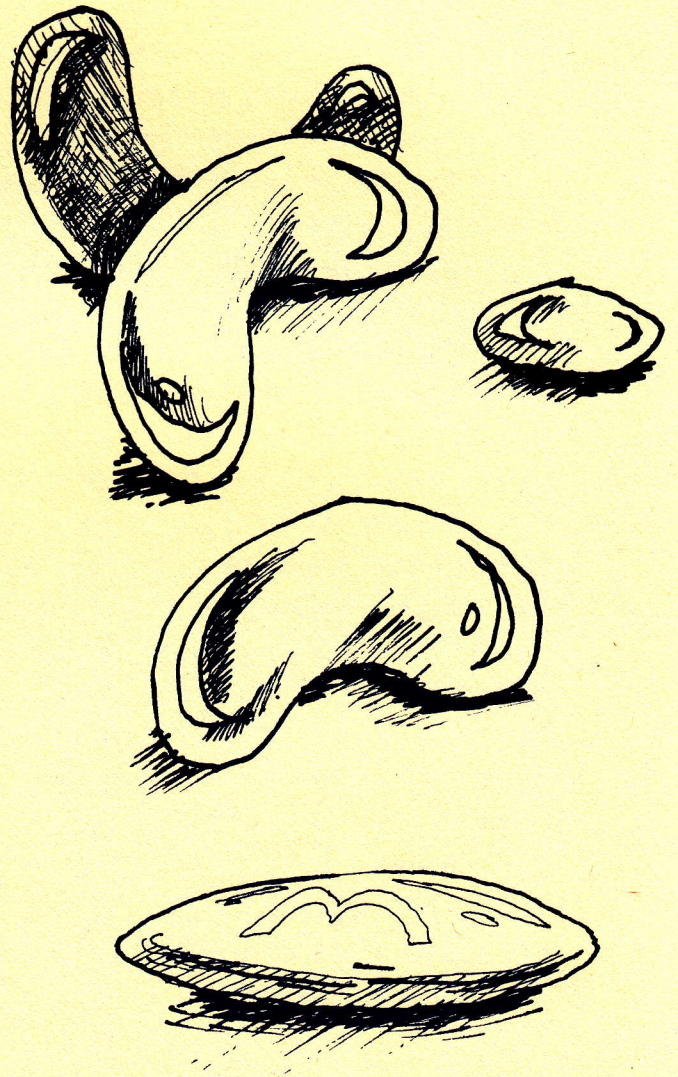
capitalization

why do people insist that capitals must be used
who says that i am more important than you and
therefore i am capitalized but you aren't
and that jena lichtenstein is more important than a hippo
who says?
and why do they say that god is more important than a mouse
in our daily lives mice are more important
or more prominent at least
and maybe in a book the mouse will be the hero
and god a trivial part
but god will still be billed higher than the mouse
it's all in their heads i think
but there's more of them than of me
maybe that's why they win every battle
they say e e cummings was a radical
but i say he was a hero of our cause
but if i am writing an essay for somebody else
then i will have to use their system
or be shamed in their eyes forever
and i've had to even though i've said that
it's against my beliefs
but i don't really care about the way they feel
after all i am opposing them anyhow
in stating my opinions
and maybe they are right
and i am wrong
or maybe it's the other way around
but who's to say?

jena lichtenstein

Sweet Tooth

He loved black jellybeans.
He used to keep a jar
of them
from his mother's house
on the top shelf above the stove
and every once in a while
he'd reach his strong
arm up, stretching
as if to search for god
and take a few.
Although he loved the black ones
best, he hated
licorice,
though I told him
over and over
that the taste was
one and the same.
He used to say,
Everyone needs a little
sweetness in their life
to keep in a
treasure chest
locked within your heart.
He was the black jellybean
of my heart.
The cook sometimes
(when she was in a good mood)
used to let him
pour the m&m's
into the cookie batter
and stir them in.
He loved the soft
rushing sound they made
leaving the bowl, entering their next world;
he said
it sounded
like the soft waters sweeping
over the smooth white stones
in the stream
by his mother's house.
He said the last time
he was there
he had searched for his stream
but found only
its pillow, dry
as desert bones.
He turned away, and reached
for the wooden spoon, spinning
rainbow yarns
among the sweet sticky,
blending them
into one race, one creed,
one being.
His hair never held a part;
at least,



certainly not ever a straight one.
His forehead
seemed to hang over
his deepset gray eyes,
like an awning
sheltering him
from wind and storm
inside his mind above.
When he sighed, it was
like the sound of a
morning dove
breathing in slumber.
Sometimes he'd
forget his jacket
hanging on the peg
back of the kitchen door.
He'd leave,
even venturing into the coldest
arctic nights
his mind cluttered
with things forgotten.
Occasionally he'd
return five seconds later,
bringing with him
a sheepish grin,
but more often
than not, I'd have
to chase after
him.
Standing, plunging each foot
one at a time
through pillowy white
he looked
strong, like a crocus
or a god;
stronger than just
a man.
I'd place my
navy blue flats
in the cavern
footsteps
he left behind
like trenches to
unknowingly
guide my way, guardian
angels
pressed
like dried violets against the snow.
Once I captured his image
fuzzy and
slightly flawed
(like him);
he was lifting
that big
garbage can
that makes his arms ache
(though he won't tell anyone
that he ever has pain)
(i think he's afraid,

though i don't know of what))
His hands almost slipped
dangerously
when the
firefly flashed
from my black insect camera,
and his gray eyes
were like Bambi's
in the wide headlights
of a Mack truck;
he always hated
big machines, though he loved
the stove and the oven
and the big grouchy
refrigerator, but not
the microwave
which he feared
for its unearthly hum
and strange glowing
way of sudden
invisible fire.
He always apologized
for others' mistakes.
Once I pointed it
out, and he
shrugged
and said he was
sorry.
I shook my head, but not
with despair, never
with despair.
I always believed in him.
He was strong, though he was
only a man.
He was true,
true as the black
jellybeans
that suddenly disappeared
faster
than the other colors, leaving
no residue
of their world
behind.

Kendra Levin



Fizzy Koster

Boy, elementary school was a tough time for me. I used to stand in the urinal and piss, but I never pissed as long as the boy next to me. Ever. And I felt awful, really awful. Well, bladder size determines masculinity and masculinity determines social status. Right?

Jacob Hellman



Avery O'Connor



Kate Scelsa

War Stone

The grass was wet with dew, and the morning rays, picked up the beads of Crystal against the emerald grass. Birds kept up a steady chorus of many different voices blended into one song, the song of the beauty. The small brook bubbled happily, conversing with the wind as it wove its way through the weeping willows on the bank. Tiny silver fish jumped and played in the shallows, carefree like children on the first day of summer.

I walked through the grass, my feet making a soft padding noise, until I reached the base of a large tree.

Without even thinking I sat down on the moss, thrilled with the beauty of it all.

In this dream-like state I watched my hands reach into a small hollow at the foot of the tree. I followed them with my eyes and soon I found myself staring at the most remarkable stone I had ever seen.

It glowed, as if it had a fire inside it. Wonderingly I picked it up and abruptly many things happened at once. First the birds stopped their song. The forest grew dark. Fire leaped from the stone to envelope a nearby branch, and soon the fire had spread through the forest. The brook turned to black oil.

The sound of screaming and the sharp crack of a gunshot filled the air. I fell to the ground.

I woke up in a cold sweat, panting. I felt something heavy on my leg. I looked down to see the war stone, cold and gray.

Knowing it would not hurt me now, I picked it up, and quickly slipping on my sandals, and somehow knowing what had to be done, I walked down to the river below my house and threw the war stone with all my force.

The dark scar is still imprinted on my leg, and when I am around fire or frightened it throbs. I call it my war wound. My war stone.

Katie Tabb